B. V. APPARAO, *M. A.*

JOHN MILTON :
PARADISE REGAINED

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JOHN MILTON

PARADISE REGAINED

EDITED WITH

Geneaal and Special Introduction, Summary, Text
Annotations, and Important Questions

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By

B. V. APPARAO, M. A.

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

"O mighty-mouthed inventor of harmonies,
O skill'd to sing of Time or Eternity,
God-gifted organ-voice of England,
Milton, a name to resound for ages."

—Tennyson.

Milton's Life and Works

John Milton, who has generally been accepted as one of the greatest of English poets, was born on December 9, 1608, about eight years before the death of William Shakespeare. He was the son of John Milton who had come to London from his ancestral home at Stanton St. John near Oxford and risen to prosperity as a scrivener. Richard Milton, the poet's grandfather, was a Roman Catholic and is said to have disinherited his son for deserting the ancient faith. It is an important fact of Milton's early environment that the elder Milton was a man of culture, a classical scholar, and a musician of no mean ability. Milton's mother, Sarah Jeffrey, was the daughter of a Welsh gentleman named Caston. Of her personality we learn only that she was a woman of "incomparable virtue and goodness," and that she was known throughout the parish for her charities. The poet had an elder sister, Anne, who was married when he was fifteen, and a younger brother, Christopher, born in 1615. The usual opinion that the Milton at home was Puritan rests on plausible conjecture. The house in Bread Street, Cheapside, in the city of London, where Milton was born, was in the parish of All Hallows. The minister, Richard Stock, was an eminent member of the preaching brotherhood who were in the poet's early life laying foundation for church-reform. Milton speaks of his childhood thus :

"My father destined me from my infancy to the study of polite literature, which I embraced with such avidity, that from the age of twelve, I hardly ever retired from books before midnight. This proved the first source of injury to my eyes, whose natural weakness, attended with frequent pains in the head ; but as all these advantages could not repress my ardour for learning, my father took care to have me instructed by various preceptors, both at home and at school."

The choice of Young, a minister of Presbyterian leanings, as Milton's tutor, and of Cambridge, where the Puritan tradition was strong, is also evidence of the affiliation of the family with the rising movement.

Milton's education was carefully looked after. He was "daily instructed in the grammar school and by other masters at home." About the year 1620 he was sent to St. Paul's School, where his studies ranged over not only Greek and Latin, but also Italian, French and a little Hebrew. Milton was an eager and proficient student. During this period Milton speaks of a great enthusiasm for the study and imitation of the Roman poets and the early discovery by his elders of a genius for composition in prose of verse. The biographer, John Aubrey says that Milton was already a poet by the age of ten. Milton maintained a companionship in Latin poetry with Alexander Gill, son of the headmaster. His other great friend there was Charles Diodati, whose father was a distinguished physician of Protestant Italian ancestry.

In 1625, Milton was sent to Christ's College, Cambridge, where he matriculated a couple of months later. The range of Milton's studies when he 'matriculated' at Christ's College and entered it as a 'pensioner' embraced Spenser, Sylvester, Fletcher, Shakespeare, Ben Jonson, the Bible, the picturesque world of Greek and Roman history, literature and mythology—all contributed to stimulate and sustain his romantic imagination.

"As a youth, Milton was possessed of a singularly, pleasing appearance, for he was nicknamed, the 'Lady', by his college ; in later life he looked much younger than his years, and his beautiful grey eyes never betrayed their sad secret." Milton proceeds to argue against the bad taste in grammar in calling a male a lady and suggests he was so called because he wouldn't drink tankards of ale or snore at midday like other young men. In an age of licence and loose manners, he sets a fine example by his sobriety of life. Cambridge at that time was already the scene of ideological struggle. Milton belonged to the more progressive humanist group and his letters and college-exercises record disapproval of scholastic study and of those students who devoted themselves to shallow disputation at the expense of solid learning in the ancient authors. Milton was intending at this time to go into the ministry and would have naturally shared the rivalry between the Anglican and Puritan groups. His deepest interest was, however, in literature and learning. "Proud and austere—even at College, he conceived a lofty view of the poet's calling." He distinguished himself in Latin poetry, writing Ovidian elegies and other imitations, including a poem in hexameter on the Gunpowder Plot and in the Academic orations which were the test of proficiency in rhetoric and logic. In one of these orations he breaks off his Latin to deliver an apostrophe to his mother-tongue written in English couplets, and to declare his intention of composing an epic poem on some lofty theme. At about the same time in 1628, he wrote an English elegy on the death of his sister's child. These two compositions definitely mark the beginning of his career as an English poet. The great ode *On the Morning of Christ's Nativity* followed in December, 1629. In an Epistle to Charles Diodati, *Elegy VI*, written at the same time, he declares that he is done with lighter themes and intends thenceforth to devote himself to the heroic muse.

Milton continued at the University for three years after taking his B. A. in March, 1624, and received his M. A. in July, 1632, still intending to enter the church. The literary work of this period includes the lines *On Shakespeare* prefixed to the Second Folio, *Epitaph on the Marchioness of Winchester*, *Hymn on the Morning* and perhaps the companion poems, *L' Allegro* and *Il Penseroso*. Nothing in this later university writing matches the *Nativity Ode* in his own poetic development. In a sonnet written apparently on his 24th birthday he expresses a lack of inward ripeness and accepts God's will concerning reasons of his service. At some time during the Horton period he must have definitely given up the church as a career. A Latin epistle to his father, written probably somewhat later than the sonnet, implies that his dedication is to poetry. It is an expression of gratitude for the indulgence, which has thus far been accorded to him and a plea for its continuance. The elder Milton by this time retired from business. The poet says that he is but following his father's example in his devotion to the arts. While commenting later on his decision, Milton says that to enter the church was to subscribe himself to slave. He must have been disgusted with the activities of Archbishop Laud and the corrupt clergy of the times.

The years at Horton were marked by a great conflict in

Milton's heart. A plague raged round Horton in 1637, and life was insecure. Milton was harassed by fears of premature death before he could get fame—the "fair Guerdon" that should await those "who scorn delights and live laborious days." *Lycidas*, the elegy he wrote on hearing the premature death of Edward King, mirrors up the state of his mind at that time. To the Horton period, we owe the following poems of Milton :

Arcades (1633), *Comus* (1634), and *Lycidas* (1637).

Milton spent the six years reading, thinking and preparing himself for the vocation of a poet. The poetry of the period exhibits increasing skill and versatility. There are evidently various literary influences at work in Milton, notably that of the Spenserian school represented by Giles and Phineas Fletcher and that of the more classical Ben Jonson. At Cambridge, Milton set his mind "On the accomplishment of greatest things." Insistent in him was an inner desire that "by labour and intent study he might perhaps leave something so written to after times, as they should not willingly let it die." According to the poet's own account, enthusiasm for the sensual Romans gave way to an appreciation of Dante, Petrarch and Edmund Spenser, and then to an interest in the Platonic Philosophy of love and finally to the religious ecstasy of the mystic marriage in the Book of Revelation.

On his graduation from Cambridge, Milton went into residence at his father's newly acquired house at Horton in Buckinghamshire, and remained there for six years. The reasons for doing this are given in a letter to an anonymous friend who had expostulated within about the apparent idleness of his way of life. He says that it is not mere love of study which kept him from entering upon the activities of life, but the desire to be better prepared for them. He speaks as if he were still intending to enter the church, and he confesses that he has noted a certain belatedness of art, for he felt a vocation to life of service as a poet.

In April, 1638, he obtained his father's consent and started on his continental tour. He went first to Paris where he was introduced to Grothius, the most famous scholar of the day. He spent a good deal of time in Italy. In Florence, he was feted by the various academies of learned men. On reaching Rome, he was more outspoken about religion than was prudent. He offended the Italians by his strict morality and outspoken attacks on Popery. The most famous incident of this tour was his interview with Galileo, the greatest astronomer of the day. Milton's plan had included a visit to Sicily and Greece but the news that reached him in Naples filled him with impatience to be back in England : "For I considered it disgraceful," as he wrote afterwards, "that while my fellow-countrymen were fighting for liberty, I should be travelling abroad at ease for intellectual pursuits." He sojourned sometime in Geneva, the home of the Calvinistic type of Protestantism. He heard the death of his friend Charles Diodati and bewailed the loss in the famous elegy, *Epitaphium Damonis*, returned to England about August, 1639, having been absent for fifteen months.

After living for sometime in lodgings, Milton took a house in Aldersgate where he started a school for the education of his nephews, Edward and John Philips, along with some other favoured pupils. Dr. Johnson has his sneer at Milton for hurrying back to serve his country and then "vapouring away his patriotism in a private boarding school." But while indulging in pedagogy, Milton was watching carefully the trend of public affairs, and awaiting his opportunity to take part in the fray. When the Civil War broke out he cast himself on the side of Parliament.

In the course of the next twenty years, the poet deteriorated into a pamphleteer for there was far more in Milton than the mere artist ; "and the man who could become the author of *Paradise Lost* was bound to be as much a lover of liberty and friend of his country as he was a poet." He wrote twenty-five pamphlets, four in Latin and twenty-one in English. The best of them is *Areopagitica*, an eloquent plea for unrestrained liberty of thought and publication. For the tone of the whole series, we may quote a sentence that occurs in his *Second Defence of the English People*, "I perceived that there were three species of liberty which are essential to the happiness of social life—religious, domestic and civil." Mark Pattison points out that they were written in support of liberty. He defended religious liberty against the prelates, civil liberty against the crown, the liberty of the press against the executive, liberty of conscience against the Presbyterians and domestic liberty against the tyranny of cannon law.

Shortly after the execution of Charles I, Milton was made Latin-Secretary under Oliver Cromwell's Government. He

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published his first political tract *Tenure of Kings and Magistrates* in support of the execution of the king. This brought Milton into a controversy with the famous continental scholar, Salmasius. Both scholars abused each other with the choicest flowers of Latin invective. It was a war of words where personal abuse was mingled with, and even took the place of, arguments. It was this controversy that cost him his sight. He became totally blind by about the year 1652.

Milton's first marriage was unfortunate. In 1643, he married Mary Powell, the seventeen-year old daughter of a Cavalier gentleman residing in Oxfordshire. Within a month of her marriage, this young girl got tired of the companionship of her austere and studious Puritan husband. She went back to her father's house and refused to rejoin her husband This was the origin of four pamphlets on the subject of divorce. Milton thought of suing for a divorce ; however a reconciliation took place. Seven years later, his wife died leaving with him three daughters. In 1656, he married Katherine Woodcock who gave birth to a daughter on October 19, 1657. Both mother and child died in February, 1658. This marriage appears to have been as happy as the first was miserable. In one of his sonnets he commemorates her :

"Methought I saw my late espoused saint."

Then came the Restoration in 1660. For some months he was concealed in a friend's house for repuplicans had to flee for their lives. In the summer of that year he was arrested but released on payment of certain exorbitant fees. His life was spared ; but his writings were publicly burnt. He lived now in great obscurity. Three years later he married his third wife, Elizabeth Minshull, who was thirty years his junior and who lived for 53 years after his death. She attended sedulously to his physical comforts in his declining years. Of course these years were saddened by his unhappy relations with his daughters. Outwardly this is the least eventful time of his life—but these have great importance to posterity for they constitute "the epic phase" of his literary career.

Milton's masterpiece, *Paradise Lost*, was finished in 1665 but not published till 1667. On reading the poem Dryden seems to have commended : "This man cuts us all out, and the ancients too." Its sequel *Paradise Regained* followed in 1665. And the epic phase closed with *Samson Agonistes* (1667), a classical tragedy in which the man, if not the poet, Milton found fullest utterance.

In addition to his blindness Milton was a sufferer from gout. After months of ill-health, "the gout struck in." On the 8th of November, 1674, he died and was buried in the chancel of St. Giles, Cripplegate, beside his father.

The Age of Milton

Milton was born in an age which was a battle-field between the ancient traditions and the new religion. Hilaire Belloc comments thus on the age of Milton : "These years were critical in the story of England. They form the decisive phase in that complete transformation which turned the English from Catholic to Protestant, from common obedience under a king to subjections by ranks under a Gentry (with kingship forgotten) from a nation of owners to a nation of wage-earners and therefore from a peasantry to a capitalist society. In these years first vigorously appear above ground the English colonies, English banking, the expansion of London and the springs of what was to become so mighty an increase in English numbers and power—Modern England. Of such a development Milton was in part a prophet, in part a pioneer, in some degree a creator ; whence his profound historical significance, and the importance, for the understanding of England coming after him, that we should understand himself."

Hudson sums up the characteristics of the age of Milton in the following manner : "The growth of Puritanism as a moral and social force, its establishment as the controlling power in the state, and the religious and political struggles by which these were accompanied, are for the student of the literature of Milton's age the principal features of its history.

At the time of the Reformation, though the counsels of the more moderate men prevailed, there were not wanting those of a more radical cast of mind who were dissatisfied with the religious settlement accomplished by Archbishop Parker and his colleagues because they held that the Church of England as organized by them did not differ sufficiently from the Church of Rome. The true descendants of Wycliffe and the Lollards, and how greatly influenced by the famous John Calvin of Geneva, these dissentients, while in many ways they failed to agree among themselves, were at once in their hostility to agree the episcopal form of ecclesiastical government and to the retention in the creeds and public worship of the national church of many ideas and ceremonies which they regarded as relics of Popery. They also advocated very strict views concerning life and conduct, and thus came to be called Puritans—a name which appears to have originated about the year of Shakespeare's birth or shortly after and was at first used in derision, though it was soon accepted as a more descriptive term. While the uncompromising spirit of this party spread steadily among the English middle-classes during the reign of James I, it was not till the time of his successor that Puritanism emerged as a great national power. A combination of causes now led to its practical success. The fast-growing flippancy and profligacy of the upper classes, by drawing towards it the sympathies of serious men of various shades of opinion, greatly increased its moral and social influence. The high-handed policy of Laud, and his determination to enforce his will by persecution, meanwhile precipitated a fierce conflict within the religious world, and brought all the enemies of episcopacy into line. Then came the monstrous encroachments of Charles upon the rights of the Commons and the constitutional privileges of the English people. Their keen sense of the supremacy of God as the ruler of rulers, and of the prerogatives of the individual conscience, made the Puritans intolerant of earthly tyranny in any form. Thus Puritanism became a political as well as moral and religious force and, at a very critical time, the great custodian and defender of our jeopardized liberties. After a stormy period of civil war, it triumphed with the triumph of Oliver Cromwell, and during the few year of the Commonwealth it was supreme.

Within its range, the influence of Puritanism upon the tone and the temper of English life and thought was profound. The spirit which it introduced was fine and noble, but it was hard and stern. We admire the Puritan's integrity and uprightness ; but we deplore his fanaticism, his moroseness, and the narrowness of his outlook and sympathies. He was an intense and God-fearing but illiberal and unreasonable man. While in the light of the conditions of the time we can make the fullest allowance for his violent and extreme reaction against prevailing abuses, are still bound to admit that his was a one-sided and unwholesome view of the world, for in pre-occupation with moral and spiritual things he generally neglected, and often expressly denounced, the science and art, the knowledge and beauty, which give value to the secular in life. To the extent of its power, Puritanism destroyed humane culture, and sought to confine literature within the circumscribed field of its own particular interests. While fatal to art it was thus almost fatal to literature. It was only here and there that a writer arose who was able to absorb all its strength while transcending its limitations. This was emphatically the case with Milton, the greatest product of Puritanism in our literature, in whose genius and work, however, the moral and religious influences of puritanism are combined with the generous culture of the Renaissance.

Milton's Person and Character

Milton, when young, was remarkably handsome, with an open, fresh countenance, and light brown hair worn down over his shoulders. "His deportment was affable, his gait erect and manly, bespeaking courage and undaunted attachment to liberty, and profound piety marked the character of "this sublime and austere genius."

Rose Macaulay remarks : "Yet in the England that produced and shaped him, he was a misfit. His peculiar and characteristic brand of classicism, romanticism, puritanism, modernism, individualism, Hebraism, Hellenism, Republicanism, egoist, indignation, sensuous aestheticism, and passion for a liberty of speech and thought that had not been so far conceived but by the few, made him an arrogant, self-dedicated, solitary, a superb and monstrous alien." Wordsworth says of him :

"Thy soul was like a star and dwelt apart." Of all the arts he loved music most. He inherited this taste from his father, and he grew up in an atmosphere of music. "Beauty was for him all his life an appetite, an object and guide." His lofty ideal was to be a *sacred poet*. He wished, therefore, to make his life "a true poem ; that is, a composition and pattern of the best and honourable things."

As a man, despite failings which look like arrogance bigotry and narrow-mindedness to some critics, Milton seems to have been from first to last essentially a sweet nature, a pleasant companion and a loyal friend as well as an indomitable fighter. "He stands high above his contemporaries as a great scholar who was no pedant, as a great poet who wrote to elevate his readers, as a great saint, whose habitual mood was communion with the unseen world ; and as a patriot, who suffered the loss of all things for the great cause to which he devoted his life."

The Poetry of Milton

Milton has been generally accepted as one of the greatest English poets, second only to Shakespeare in poetic achievement. "In him we have a wonderful union of intellectual creative power, both at their highest. He is also a consummate literary artist, whose touch is as sure in delicate detail as in vast general effects. While many qualities go to the making of his work, however, the one which we naturally think of, and which indeed we have come to denote by the epithet "Miltonic", is his *sublimity*. He is the most sublime of English poets and our one acknowledged master of what Matthew Arnold calls, the "*grand style*". By the magical appeal of his imagination and by the intensity and sincerity of his inspiration, Milton alone amongst English poets has the perfect art and the classical spirit of ancient masters. Macaulay explains the magical influence of Milton thus : "We often hear of the magical influence of poetry. The expression in general means nothing ; but, applied to the writings of Milton, it is most appropriate. His poetry acts like incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced, than the past is present and the distant near. New forms of poetry start at once into existence, and all the burial-places of the memory give up their dead. Change the structure of the sentence, substitute one synonym for another and the whole effect is destroyed. "The spell loses its power, and he who would hope to conjure with it would find himself as much mistaken as Cassim in the Arabian tale, when he stood crying, 'open wheat', 'open barley' to the door which obeyed no sound but 'open sesame'."

SPECIAL INTRODUCTION

SPECIAL INTRODUCTION

Paradise Regained has been pronounced 'the most perfect poem extant in a particular kind ! 'A truly divine poem, rich in moral sentiment and sublime.' We are told that Milton *preferred Paradise Regained* to *Paradise Lost*. Hayley in his *Life of Milton* observes : "Assuredly there is no poem of an epic form, where the sublimest moral is so forcibly and so abundantly united to poetical delight ; the splendour of the poet does not indeed blaze so intensely as in his larger productions ; here he resembles the Apollo of Ovid, softening his glory in speaking to his son, and avoiding to dazzle the fancy that he may descend into the heart." Dunster considers that the absence of the poetic ornament in the *Paradise Regained* is "a mark of taste and refined artifice, to be appreciated by the favoured and initiated few, if not by the general public." Hallam well observes that the whole poem may almost be accounted a drama of primal simplicity, the narrative and descriptive part serving rather to diversify and relieve the speeches of the actors, than their speeches as in the legitimate epic, to enliven the narration." But the poem was not favourably received from the first, and it has been comparatively neglected ever since. It suffered in the estimation of the public by being contrasted with *Paradise Lost.* However, it is admitted by all now that of its kind, the brief didactic epic, it is a perfect specimen.

Genesis of the Poem

There is an interesting passage in the autobiography of Thomas Ellwood which throws light on the genesis of *Paradise Regained*. It reads as follows : "Some little time before I went to Aylesbury prison, I was desired by my quondam master, Milton, to take a house for him in the neighbourhood where I dwelt, that he might go out of the city, for the safety of himself and his family, the pestilence growing hot in London. I took a pretty box for him in Giles Chalfont a mile from me of which I gave him notice, and intended to have waited on him, and seen him well settled in it, but was prevented by that imprisonment.

"But now being released, and returned home, I paid a visit to him, to welcome him into the country. After some common discourse had passed between us, he called for a manuscript of his; which being brought he delivered to me, bidding me take it home with me, and read it at my leisure, and when I had so done, return it to him with my judgment thereupon.

"When I came home, and had set myself to read it, I found it was that excellent poem, which he entitled *Paradise Lost*. After I had, with the best attention, read it through, I made another visit, and returned him his book, with due acknowledgement of the favour he had done me in communicating it to me. He asked me how I liked it, and what I thought of it; which I modestly and freely told him. And after some further discourse about it, I pleasantly said to him, 'Thou hast said so much here of *Paradise Lost*, but what has thou to say of *Paradise Found*.' He made me no answer, but sat some time in a muse, then broke off the discourse, and fell upon another subject.

"After the sickness was over, and the city well cleansed, and habitable again, he returned thither. And when afterwards I went to wait on him there, which I seldom failed of doing, whenever my occasions drew me to London, he shewed me his second Poem, called *Paradise Regained*, and in a pleasant tone said to me, 'This is owing to you, for you put into my head by the question you put to me at Chalfont, which before I had not thought of.'

Composition and Publication

There is no reason whatever to doubt the correctness of Ellwood's account of the genesis of the poem. Hence we infer that the poem was begun at Chalfont in the latter part of 1665, and completed in manuscript not later than August, 1667, when *Paradise Lost* was published. *Paradise Regained* and *Samson Agonistes* were first published in 1671, in one volume but with separate title pages.

Connection with Paradise Lost

Dunster thinks *Paradise Regained* is so necessary a sequel to the *Paradise Lost*, that Milton must have intended from the first such a completion of his subject. Schlegel says that Milton failed to discover the incompleteness of *Paradise Lost* but 'eventually perceived the defect, and appended *Paradise Regained*. But one thing is certain. Milton must have thought of writing a short sequel to *Paradise Lost* in which the recovery of Paradise is to be the principal not the second subject. The title clearly proves it to be so. The opening lines sufficiently indicate this connection. As the first Adam, by yielding to the Tempter, had lost Paradise, so the second Adam by his successful resistance, restored it to 'all mankind'; and as the one disobedient act in Eden had been the occasion of the Fall, so the obedience and faith of Christ will raise Eden in the waste wilderness. The crucial single event in the life of Jesus in his conquest of the Spirit of evil. Milton is right in making it the theme of *Paradise Regained.* Here, if anywhere, is to be found the antithesis which would make the second poem a fitting sequel to the first.

Dr. Tillyard observes that Milton wrote *Paradise Regained* as a result of mature deliberation and that he had *Paradise Lost* in his mind when he wrote it. According to him the Councils of heavenly and infernal beings would be abrupt and disturbing, had we not been made familiar with them before. He also notes that the theme is closely connected with the last books of *Paradise Lost.* For in *Paradise Regained*, it is the struggle of reason against passion that is presented; and the virtue of 'Paradise within', of the proper rule of the reason is exalted over the impulse to do great deeds. Another connection is that of method. *Paradise Regained* gets its effects largely from by its pageantry and Milton was encouraged in this method by the success of his tableaux in Book XI of *Paradise Lost.* Tillyard describes its relation to *Paradise Lost* in the following manner: "It is rather a colony, linked by first tradition to its mother city, but autonomous and with a character entirely its own. It should stand alone, untwinned with any other creature of the poet's brain and perhaps the most fairly proportioned of them all." But another critic Kenneth Muir holds the view that in spite of Ellwod's story, *Paradise Regained* is not really a sequel to *Paradise Lost*, and we must assume that Milton was being ironical at the expense of the worthy but imperceptive Quaker. For already in the earlier poem he had shown how paradise could be regained—how man could overcome the effects of the Fall and possess an inner paradise far happier than the Eden he had lost. Yet the general reader is apt to regard *Paradise Regained* as a sequel, and to be conscious of the several ways in which it is inferior to its predecessor. Only too obviously it lacks the exciting story, the epic grandeur, the superb descriptions of *Paradise Lost.* It is singularly lacking in poetic ornament; it has very little imagery; there are few 'poetic' passages and the style seems to be desiccated and prosaic; the work—the general reader is tempted to say—of a tired and exhausted poet, an effective attempt to emulate a past success. Worst of all, the sublime figure of Satan, arousing admiration even in his evil, has deteriorated into a Machiavellian politician ; and Christ is no longer a martial hero but an able disputant, somewhat narrow in his views, and somewhat self-righteous into the bargain.

Paradise Regained : An Estimate

To compare the two poems is bound to result in feelings of disappointment, and it must be admitted that *Paradise Regained* will never arouse the unalloyed admiration of the general reader. Yet it has been admired, and by the people whose judgment must be respected. Milton's fellow poets, Coleridge and Wordsworth both thought it was the most perfect in execution of all Milton's poems, and other poets have concurred in this verdict. It has been suggested that the difference between such professional admiration and the opinion of the general reader is largely because the poets appreciate the difficulties of Milton's task, and pay tribute to the technical genius that overcame them. But it may rather be due to the failure of the general reader to recognize the class of poem to which *Paradise Regained* belongs, and to the mistaken belief that Milton had tried and failed to repeat his previous success. In some ways the poem is nearer in genre to Dryden's *Religio Laici* than it is to *Paradise Lost*. The argument is more important than the action, and the verse is 'fitter for discourse and nearer prose.' Yet Milton hardly ever lapsed, as wordsworth too often did, into the prosaic. The verse is sometimes perilously deflated, but always by some inherent rhythmical tact Milton saves himself. Some critics have seen in the poem the 'feebleness of senility' ; and even in Milton's own lifetime it was thought to provide evidence for the decay of his genius. But if it displays less imaginative power than *Paradise Lost*, this was largely because the subject would not allow it ; and Milton was right to claim that his poetic power was undiminished. Without making any concessions to his readers, without deigning to be obviously 'poetic', without providing any of the extraneous pleasures which enable many readers to imagine they are enjoying poetry, Milton created a work of art more perfect, though not of course greater, than his masterpiece. If appreciation demands a more austere taste than any other of Milton's poems', but its sublimities are none-the-less real for escaping so narrowly the aridities of middle age, the deserts of theological and political controversy, and the harshness of disappointed idealism.

Sources of the Poem

The Book of Job as well as Spenser's *Faerie Queene* (Book II, Canto VIII) and Giles Fletcher's *Christ's Victory and Triumph* gave suggestions to Milton for *Paradise Regained*, and of course he drew on a variety of Christian traditions. The real source of *Paradise Regained* is the account of the Temptation as narrated by the Gospels in a few short verses (Matthew, IV, 1-11; Mark, I, 12-13, Luke, IV, 1-8). Since the poem presents Christ's three major temptations according to the sequence in Luke rather than that in Matthew, and since Luke provides some warrant for conceiving of additional temptations as well, it is evident that Luke's version is the poem's principal biblical source. Todd mentions several English and Italian works and says : "On this subject the Muses had not been before silent. In our own language Bale has given us "A Brefe Comedie, or Enterlude, Concernynge the Temptacyon of our Lorde and Saver Jesus Christ, by Sathan in the Desart, 1538" Milton might have noticed this ancient drama. In 1611, Giles Fletcher published *Christ's Victory and Triumph*, an elegant and impressive poem in four parts of which the second entitled "Christ's Triumph on Earth" describes the Temptation. But to this poem the *Paradise Regained* owes little obligation. Perhaps the Italian muse might afford a hint. In the following sacred poem, consisting of ten books "La Humanita del Figlivolo di Dio" (1533), in ottava rima, by Theofilo Folengo Mantua, the fourth book treats of the Temptation. There had been published also at Venice, in 1518, "La vita et Passione di Christi," by Antonio Cornozano, in terza-rima. The subject of the sixth chapter of the first book is the Temptation ; to which is prefixed a wooden cut, wherein Satan is represented as an old man with a long beard offering bread to our lord. The Tempter, indeed, is an aged man, like the Tempter of Milton, in Vischer's cuts to the Bible, and in Salvator Rosa's fine painting of the Temptation.........Poetry seems likewise to have painted, not seldom, the "gray dissimulation" of the Tempter in similar colours. Giles Fletcher exhibits him disguised as a hermit, approaching our Saviour :

> "At length an aged Sire far off he saw
> Borne slowly footing."

In spite of the several suggestions that Milton got from many sources, the brief epic is remarkably original in treatment, in its presentation of the conflict between public ambition and quiet trust. If the character of Jesus suffers as a consequence—he seems an oddly cold stoical character, with none of the warmer virtues—it must be remembered that in this poem he is opposing the false claims of rhetoric and resisting the temptation to exchange the "Paradise within" for grandiose public action. *Paradise Regained* is a more perfect poem than *Paradise Lost* from the point of view of consistency of tone and subordinate of all parts to the whole. But it is far more limited not only in subject but also in the poetic devices employed for expanding the area of suggestion.

"Paradise Regained" as Brief Epic

Paradise Regained has many standard epic features, such as, proposition, invocation, infernal and supernal councils and military pageants. Despite such evidences, E. M. W. Tillyard says that the poem "is not an epic, and it must not be judged by any kind of epic standard." Accordingly, it has been variously regarded as moral allegory, as ecclesiastical allegory, as "closet drama with a prologue and stage directions," as psychological drama staged in the hero's mind, as rhetorical argument "nearer in genre to Dryden's *Religio Laici* than to *Paradise Lost*," and as a formal meditation on the Gospel account of Christ's temptation. This radical disagreement about the kind of the poem invites the supposition that it may be a new kind, and the supposition is supported by Milton's comment on brief epic in his "*Reason of Church Government*." In that work Milton cites biblical as well as classical models of the great literary kinds as he considers whether he should attempt

> "that epic form whereof the two poems of Homer,
> and those other two of *Virgil* and *Tasso* are a
> diffuse, and the book of *Job* a brief model."......

Paradise Regained belongs to the latter kind. It resembles its prototype not only in being brief but in containing more argument than action ; Job's patience too foreshadows Christ's patience.

It seems likely that Milton's four book format derives from the precedent supplied by many of the best-known and most influential brief epics—Juvencus' *Evangeliorum*, Sedulius' *Carmen Paschale*, Ramsay's *Poemata Sacra*, Marino's *Strage*, Sylvester's *Job Triumphant in His Triall*, Joseph Fletcher's *Historie of the Perfect Cursed-Blessed Man*, Montchristien's *Susane*, Aylett's *Susanna*, Giles Fletcher's *Christs Victorie and Triumph*. Moreover, it is clear that Milton's reference to Job as the model of a brief epic has its sanction in the fact that the Book of Job itself was described as an epic, that the Jobean theme was often given "epic" literary treatment, and that the structure of the book of the Book of Job has already been imitated in other biblical and Christian epics, most notably in Aylett's *Joseph* and Beaumont's *Psyche*. In his prose tracts Milton accepts the heroic interpretation of job as a sinless perfect hero overcoming all temptations. Job is an example, with Christ and various Old Testament personages, of magnanimity and proper self-regard. Besides this Milton follows the general humanist formula, selecting as a subject a particular limited episode from Christ's life and relating all previous subsequent history to it by means of typological allusions. He does, however, observe the neo-classical unities; the single unified action presents Christ's temptation and victory in the desert, the time is about forty-two days, and the place is the desert and Jerusalem adjacent to it. Also he uses the neo-classical structure. *Paradise Regained* begins *in medias res* with a summary of Christ's baptism as an incident which commences the hero's public life; then Jesus and Mary in their soliloquies recapitulate each from his own perspective, Jesus's previous life.

Milton's genius is apparent in his choice of the episode to constitute his subject. The temptation episode suggests itself to Milton as a complement to *Paradise Lost*. It is particularly suited for presentation as a brief epic in that it could be treated as a transmutation of the single combat of hero and antagonist, the event which is traditionally the epitome and climax of an epic. The subject of *Paradise Regained*, Christ's encounter with Satan in the temptation, is the epitome and symbol of the perpetual battle of the Son of God and Satan throughout all time—the battle which is displayed in *Paradise Lost* through the Councils in hell and heaven, the battle in heaven, Adam's fall, and the final prophecy of Christ's redemption.

Milton meets the demand for a martial hero by using martial imagery. He has precedent in the heroic exegis of Job for such use of martial imagery to transform the patient hero's temptation and verbal conflicts into a kind of heroic battle; for the Greek and Latin Fathers, Job was the *Athleta strenuissimus*, a wrestler stripped for his contest with Satan. Milton describes Christ in similar terms. Christ is brought into the desert, "his victorious field against the spiritual foe." His deeds there are "Above Heroic". He will there overcome Satan "winning by conquest what the first man lost." He will in the wilderness "lay down the rudiments of his great warfare," he will there enter his "great duel" ; he is at length proclaimed the "Queller of Satan." Milton considers the conquest of hellish wiles by wisdom, the exposed predicament of the hero and the tremendous battle for all mankind as higher heroism. Milton is also indebted to the biblical epic and the Jobean tradition for the technique of using biblical and classical allusions to exend the historical perspective and to develop further ranges of meaning. He incorporates into the debate between Christ and Satan brief allusions to the standard Old Testament and Classical types of Christ—Gideon, Jephtha, Moses, Elias, David, Judas, Maccabaeus, Daniel, Job and also Alexander, Scipio, Curius, Regulus, Socrates, Hercules and Oedipus. The temptation episode is thereby presented against a panorama of all previous history and Christ is made the epitome of all the earlier pattern heroes. Much of the debate between Christ and Satan is about Christ's kingdom (the Church), and the temptations of Parthia and Rome especially contain allusions to the problems of the Church in its relations with temporal power and the Roman Antichrist. Thus Milton also retains this ecclesiastical focus.

Throughout the poem Christ is presented in the Jobean mould, seemingly abandoned by God, forced to endure a relentless barrage of temptations, many of which take the form, as in Job, of subtle intellectual arguments. Though he uses a patient, suffering hero, Milton manages to avoid the dullness and the oppressive didacticism which often characterized such heroes. Though Milton accepts the story that Christ is "Perfect" and though he shows Christ as a theological symbol, he manages to give to Christ's character a good deal of psychological interest. This he does by creating a Christ subject to doubts and fears, and undergoing a genuine adventure of testing and self-discovery.

Milton uses many well-known epic devices. *Paradise Regained* has an epic proposition and an invocation ; a declaration of intention to deal with a subject more heroic than the usual heroic theme ; two infernal councils now held in mid-air rather than in hell ; a council in heaven wherein God addresses Gabriel ; a prophecy of Christ's immediate and ultimate victory over Satan spoken by God before the encounter. It has also a transformed recital—Christ's meditation about his youthful experiences and aspirations – which is relevant information about the hero's earlier life; an 'analogous episode' parodying the temptation episode in the discourse about women wherein Satan plays Christ to Belial's Satan; an epic catalogue of the kingdoms of the world; a detailed description of a great city (Rome); an epic-like, martial pageant of the Parthian warriors; and a passage dealing with the education or learning of the hero, (the learning temptation).

Throughout *Paradise Regained* there are many references to Job making clear the link between the two works. The character Job is mentioned on six occasions (I. 147, 369, 42; III. 64, 67, 95), the Book of Job is quoted twice (I. 33, 368), and there are references to the Book or the tradition at least on ten other occasions. In the case of both, Job and Christ, God proposes the test of patience and temptation through Satan for displaying them "a spectacle to angels and men" and assures their success in advance. Subsequent action in the temptation sequences also shows that there is something common between Job and Christ. In the first temptation, Job suffers the loss of servants, goods and children, while Christ in the desert is invited to see himself as abandoned and desolate deprived of all needs and comforts including life—sustaining food. The failure of the first temptation leads to a second council in heaven at which Satan wins permission to afflict Job's flesh with boils. In *Paradise Regained* also a second council is held in mid-air to plan further strategy. The banquet-temptation is designed to aggravate Christ's newly experienced hunger—a pain in the flesh paralleling in some degree Job's boils. Job's arguments with his three friends set up by Satan concern with Job's virtue; his temperance in respect to women and wealth and his wisdom. Similarly in *Paradise Regained* after Christ is shorn of all material support and assailed by hunger, Satan attacks him to subvert his beliefs regarding wealth, power, glory and wisdom. God's address from the whirlwind was often interpreted as an apparent rather than a real rebuke, as a further test of Job's faith and humility. So in *Paradise Regained* Christ endures a terrible storm which Satan interprets to him as a possible portent of God's displeasure. God's last remarks to Job are construed as a proclamation of his complete triumph over all temptation and described the twofold increase of his former goods as the heroic victor's fit reward. Similarly in *Paradise Regained* Christ's victory is proclaimed and celebrated by the angelic host, and, as if in reward, all the good which he refused to receive at Satan's hand are given or promised to him in a more exalted form—instead of devils disguised as ministrants of Nature he has angelic ministrants, instead of carnal banquet a heavenly one, instead of Satanic recognition of his divinity and affirmation by God's angelic choir of his divine sonship, instead of a false earthly kingdom an assurance of a true and immortal kingdom.

In the matter of using the epic supernatural and the mythological references and epithets to stimulate classical diction, Milton achieves an original synthesis. He rejects the neoclassical prescription to restrict the supernatural in the interests of verisimilitude to avoid the direct presentation of God and to substitute allegorical personifications for supernatural personages. In a special way, he presents two infernal councils and one heavenly council with angels and demons in full attendance and introduces God, the Father, directly in a lengthy colloquy with Gabriel. He does observe the caveat followed by some humanists and neo-classicists against mixing pagan and Christian supernatural elements. So in *Paradise Regained* the acting characters are all from the Christian supernatural, and most allusions to pagan myths are covered by the accepted excuses—either they are labelled as false or feigned, or they are explained as deriving from Satan and his crew. Satan has been the real source of the Delphic and other Greek oracles ; Belial has been the true agent of the amorous scapes laid to the charge of Apollo, Neptune, Jupiter or Pan; the Nymphs, the Naiades and the Ladies of the Hesperides who serve the Satanic banquet are "Fairer than feign'd of old, or fabl'd since ;" the erstwhile conquerors who claim to be sons of Jove or Mars are merely proud mortals seeking false glory. However, Milton alludes to two classical types of Christ—Hercules and Oedipus—not as false myths, but as genuine foreshadowings of Christ's conquest over Satan, thereby placing himself in the tradition of such Renaissance poets like Mantuan and Giles Fletcher. He eschews what was merely meaningless repetitive and formal poetic diction in favour of creating a genuine 'biblical' epic language suited to his subject. He employs classical allusions where they serve his purpose.

Significance of the Three Temptations

Theologians had often discussed the significance of the three temptations and it was generally agreed that they symbolized what St. John called the lust of the flesh, the lust of the eyes and the pride of life ; and these were equated with the flesh, the world and the devil, and also with the three temptations in one, to which Adam and Eve had succumbed. Sometimes, however, the kingdoms-of-the-world temptation was associated with the devil. Milton, following the Protestant view, did not believe that the first temptation was one of greed ; he makes it clear that it was rather 'distrust in God'. He introduced the banquet scene, not as a repetition of the temptation of bread, but as one of greed. In his treatment of the third temptation—cast thyself down—Milton departed from tradition. The devil does not really tempt Jesus. He wishes to find out (as he has done in accordance with tradition throughout the poem) whether Jesus is the Son of God. He sets Jesus on the pinnacle of the temple expecting Him to fall, and supposing that He will either be killed or else saved by angelic intervention. In either case, Satan will discover what he wants to know. But Jesus answers ambiguously :

> "It is written
> Tempt not the Lord thy God."

This is often taken to mean : 'It is wrong for me to test God's miraculous powers ;' but a more probable meaning is 'Do not test me, the Lord your God.' Jesus announces His identity and proves it by not falling. As Prof. Elizabeth Marie Pope has argued, to bring the theme to a full and perfect conclusion within the poem, Satan obviously ought to be made aware of the Lord's true identity at the last, though not in the manner which he had foreseen, or which gratified him in the least.

But Milton was strongly impelled by tradition to deal directly with the temptations of the flesh, the world and the devil ; and he did this by comprising them all under Satan's temptation.

We may also suspect that although the three temptations were all applied by theologians to the basic temptations to which ordinary men were liable, Milton was mainly interested in the second. The temptation to turn stones into bread or to cast himself down from the temple were ones to which he could be prone only in some symbolic or allegorical way. Milton, moreover, seems to have been singularly indifferent to the supernatural powers with which Jesus is credited. He was concerned almost entirely with Jesus as the *divine exemplar*, a pattern to which every man could aspire. It was the second temptation alone which was literally relevant to Milton's own problems : Satan offered to Jesus all the kingdoms of the world if he would fall down and worship him. In discussing this temptation, Milton is answering the perennial question, whether it is legitimate to use unworthy means for the achievement of noble ends, whether indeed, it is possible to achieve noble ends by ignoble means—whether the kingdom of God can be founded on earth by the use of force.

"Paradise Regained"—A Dialogue on Political Ethics

It is clear that the discussion of these questions gave Milton a further opportunity of holding an inquest on the failure of the English Revolution. The debate between Satan and Jesus is not a mere academic argument, unexciting because the victor of Jesus was pre-ordained, and irrelevant to humanity at large because the disputants were supernatural : it is an engrossing dialogue on political ethics, made poignant by Milton's own experience. Once again he is justifying God's ways to Englishmen, making Jesus his mouthpiece. This does not mean, as some critics have suggested, that Milton's hero was a self-portrait. In fact he was at pains to draw a credible picture of the historical Jesus, depicting Him with the limitations, as well as the virtues, of a Jew living in the early days of the Roman Empire. When Satan shows Athens to Jesus, He retorts that all Greek philosophy is inferior to that of the Old Testament prophets :

> "As men divinely taught, and better teaching
> ... ...
> What ruins kingdoms, and lays Cities flat."

And as for the arts :

> "If I would delight my private hours
> That solace ?"

We cannot assume that Milton himself in his old age had grown so unlike himself as puritanically to dismiss the Greek literature he had loved from his youth, of which indeed the influence is apparent both in *Samson Agonistes* and in *Paradise Regained* itself. Mr. Frank Kermode has pointed out that like St. Augustine Milton is contrasting 'the dissension of the gentile philosophers in favour of the concord of the canonical scriptures.' But he does not make such sacrifices easily, and 'there is in this section of the poem a profound and moving turbulence.' But although Milton may here have been writing in character, it must be admitted that in one or two passages, as when Jesus characterizes the mob—

> "Of whom to be disprais'd were no small praise—"

Milton does seem to obtrude his own bitterness.

The Relevance of the Second Temptation to Milton's Political Disillusionment

The relevance of the second temptation to the poet's political disillusionment was the main reason why he chose to write the poem. He wished once more to explain the failure of his hopes of seeing the kingdom established in his lifetime ; and he shows that freedom depends on self-discipline. Jesus declares that God's kingdom will not come by political action, but only by the guiding of

> "Nations in the way of truth
> By saving Doctrine."

If Milton, despairing of politics, now hoped to spread true Christianity by means of the *De Doctrina*, as critics have plausibly suggested, he had parted with one illusion only to embrace another : for, in the first place, it was extremely unlikely that he would ever find a publisher for so heretical a treatise ; secondly, those most competent to understand its significance would have been the readiest to reject it as heresy ; and, thirdly, even if the ideas expressed in it had gained universal currency, they would have had little effect on human behaviour. It is doubtful, indeed, whether a man who subscribed to Milton's heresies would be distinguishable in his actual behaviour from any other protestant.

Yet it would unfairly limit the meaning of *Paradise Regained* to relate it too closely to Milton's own programme. The main argument, that the kingdom could not be established by Satan's means, has a universal significance ; and most readers would agree that persuasion and conversion, rather than force and miracle, are the only means that can fruitfully be employed. It is not surprising that Wordsworth and Coleridge, who had entertained high hopes on the outbreak of the French Revolution and had been woefully disillusioned, should have admired the poem in which Milton expressed his wiser and more balanced disillusionment, even as their own *poetic* revolution enabled them to recognize the magnificent austerity of Milton's poem. We have had plenty of opportunities in recent years of reading the testaments of those who have become disillusioned with politics, and they are likely to give us a high opinion of Milton's refusal to rest in disillusionment or to bow the knee to Baal.

Superiority of the Christian Hero

In *Paradise Lost* Milton had turned his back on the heroism depicted in pagan epics to sing 'the better fortitude of Patience and Heroic Martyrdom.' In *Paradise Regained* even more obviously, he was showing the superiority of the Christian hero—in this case Christ Himself—to the heroes of the past. As Mr. Kermode has shown, Christ is not merely exemplary in his character and conduct, but he gains 'examplary reward, which transcends the rewards of pagan heroism'. The temptation of the banquet 'is essential to the structure of the poem' because it shows Jesus rejecting 'the banquet of sense, so that he may attain to the higher angelic banquet' ; and he rejects earthly glory for 'that which is measured by the knowledge of God'. He shows himself as the examplary hero by 'confuting or transcending all the known modes of heroism.'

CHARACTERS

JESUS OF NAZARETH

Jesus is the principal person of Milton's brief epic, *Paradise Regained*. He is the 'greater man' (mentioned in *Paradise Lost*) who is to regain the lost Paradise. In *Paradise Lost* Milton had turned his back on the heroism depicted in pagan epics to sing 'the better fortitude of patience and heroic martyrdom'. In '*Paradise Regained*' even more obviously, he was showing the superiority of the Christian hero—in this case Christ himself—to the heroes of the past. As Mr. Kermode has shown, Christ is not merely examplary in his character and conduct, but he gains "exemplary rewards, which transcend the rewards of pagan heroism." The temptation of the banquet, "is essential to the structure of the poem" because it shows Jesus rejecting 'the banquet of sense' so that he may attain 'the higher angelic banquet,' and he rejects earthly glory for 'that which is measured by the knowledge of God.' He shows himself as the exemplary hero by 'confuting or transcending all the known modes of heroism.' Prof. Grierson thinks that "Milton's Christ is not quite the Christ of the Gospel of St. John. He is drawn on the lines on which Milton had already sketched Cromwell in the hour of Cromwell's greatest ascendancy, one who had not, like Cromwell, learned to subdue "the whole host of hopes, fears and passions, which infest the soul", but has done so from his mother's womb, and is able to reject at once the temptations of sense, ambition, and .... the temptation to use miraculous power for self-glorification. Christ in the poem is an embodiment of Milton's religious philosophy and ideas.

A most important aspect of the poem's theme and the central issue in the dramatic encounter between Christ and Satan is the problem of determining, as Satan, puts it, "in what degree or meaning" Jesus is called 'the Son of God'. Obviously, as Satan later remarks, this is a title which "bears no single sense." Satan himself can claim with some justice—

"......the Son of God I also am, or was
And if I was, I am, relation stands ;
All men are Sons of God."

In the First Book of the poem several characters point out that Jesus is a man who has some claim to divinity by reason of his divine paternity and miraculous birth. In the thematic statement Milton calls Jesus "the one man" whose firm obedience will recover the Paradise Lost by the first man. In the invocation he describes the hero as "the glorious Eremite led into the desert by the Spirit and brought forth "by proof the undoubted Son of God." In the report of the hero's Baptimism he recounts God's proclamation of Jesus as "his beloved Son," and Satan's view of him as "the exalted man". In his description of the Search for Jesus along the coast of Jordan he terms him, "This man of men, attested Son of God." And in his description of the hero's walk out into the desert he terms him simply "Son of God". God's testimony employs both terms. He affirms the Son's birth "divine" ; but his emphasis is on Christ's humanity. Christ is a man "far abler than Job to resist Satan, he is exposed to temptation to learn the rudiments of his mission. He affirms, "This perfect Man, by merit called my Son." Shifting this emphasis to the divine aspect of Christ, the angelic choir celebrates in prospect the forthcoming glorious victory of the Son of God and, by the statement that the "Father knows the Son," intimates something of the divine relationship. Satan also uses both terms, but his puzzled tone and frequent qualifications reveal uncertainty about the meaning of the title "Son of God". He reports to his followers the Father's testimony that Christ is his 'son beloved', and recognizes "the glimpses of his Father's glory in this hero, but he knows also that Christ had a mortal mother and "that man he seems / In all his lineaments." It is evident he cannot imagine that Christ could be the same as the "first-begot", or what the divine sonship may mean.

Christ also is aware of various testimonies proclaiming him more than man—his mother's assertion that "Thy Father is the Eternal King, who rules/All Heaven and Earth," and the Father's proclamation which "pronounced me his, / Me his beloved Son"—but he has no consciousness of himself as the "first-begot" or of any pre-existent state in heaven. Indeed he displays his merely human, limited understanding in his statement that he is led into the desert, "to what intent / I learn not yet ; perhaps I need not know." Christ comes to understand himself and his work perfectly only through the temptations, and Christ's comment in the Pinnacle Scene "Tempt not the Lord thy God" may be an instance of Christ's growth towards complete understanding.

There are several ways of interpreting Christ's nature and sonship. For viewing the encounter between Satan and Christ as a genuine dramatic action and a real conflict, Christ's character must be conceived in such a way that the test or temptation is real : he must be able to fall, must be capable of growth, and must be genuinely uncertain of himself. If he is not so conceived, his statements have merely didactic meaning. All possibility of genuine dramatic action disappears in the usual interpretation of Christ in the temptation episode as the divine protagonist. Such a view is implied in Allan Gilbert's comment that Christ, as the first-begotten taught directly by God, has no need for the human means offered by Satan though an ordinary man might properly need and use them, and in Douglas Bush's observation that "the sinless divine protagonist of *Paradise Regained* cannot falter, much less fall." Another reading detrimental to genuine dramatic conflict sees Christ undergoing the temptation with full consciousness of his divinity—indeed deliberately mystifying Satan about it by his ambiguous answers—but with his divine power held in abeyance so that he might better teach mankind by withstanding all temptation as a man. Elizabeth Pope points out that from patristic times to the seventeenth century this understanding of the temptation episode was dominant in biblical exegesis, and she ascribes this view also to Milton. Often such readings also reduce the value of dramatic conflict by suggesting that Christ experienced the temptation as an allegorical representative of human perfection. Some such understanding would seem to be implicit in Tillyard's comment that the hero of the poem "is partly an allegorical figure" typifying "the way in which the human soul can be regenerated"; in Hughes' observation that Christ in the poem is an exemplar Redeemer the word of St. John's Gospel, as it fused with the craving of critics and poets of the later Renaissance for a purely exemplary hero in epic poetry ; and in Stein's view that Christ acts in the poem as the perfect man presenting a symbolic pattern of heroic knowledge."

On the other hand, there are some critics who find some genuine dramatic conflict and some real development of Christ's character in the poem. Some of them see Christ as simply human and therefore capable of dramatic conflict. M. M. Mahood describes him as the "perfect man, as yet scarcely aware of His divine progeniture," and Northrop Frye finds that he withstands the temptations as a human being until the pinnacle temptation, at which time the omnipotent divine power "takes over" the human will which has now fully demonstrated its worthiness. A. S. P. Woodhouse thinks that "Christ gains" from his experience in the wildernes .. .. ..a progressively deeper insight into his own nature as well as into God's purpose, "and actually progresses from human beginnings to a full realization of his divinity." Don C. Allen observes that Christ fluctuates throughout the poem between the divine and the human natures, giving evidence of this alternation by the striking tonal differences of his various speeches. The variety of opinion arises out from the ambiguity regarding Christ's nature as portrayed in the poem. But the proper view of Christ's nature is, indeed, explicit in the poem itself. Milton's *De Doctrina Christiana* also provides helpful guidance in this matter. In this tract Milton assumes a fusion of the divine and human natures into the one person of Christ at the Incarnation so that while the individual natures retain their distinct properties, a single person with what seems to be a single understanding and will is formed, all of whose speeches and functions refer to this new self. However, this fusion is not achieved by combining and confusing the two natures, but rather, by an emptying out by thedivine nature of that which properly belongs to itself as divine, so that what is left to operate in the new person is the human element, the human understanding and will. In Milton's Chistology this is readily possible, since the Son even in his position of glory in heaven holds such of the attributes of divinity as God wishes to bestow upon him by gift, so that he can experience even then accession, and also diminution, of power and glory. Milton portrays this partially in *Paradise Lost* when God bestows an accession of power on the Son as he goes forth to rout Satan, and again when God transfers to the Son his own creative power sending him forth to create the universe. When such a Son then empties himself of the "Form of God in which he had previously existed," he renounces the divine attributes which he had only by gift and not by nature; after such an emptying his personality, understanding and will must be characterized by the human component. But, declares Milton, "after having emptied himself, he must 'increase in wisdom' (Luke, II, 52) by means of understanding the which he previously possessed and might 'know all things' (John II, XI, 17) namely, through the teaching of the Father." This appears to mean that the Father might activate the divine element of Christ's understanding, causing him to gain back what he has relinquished, or might illuminate him directly regarding his nature. One might expect that, as this process continues the divine personality in Christ would ultimately become the controlling factor, but it might not be necessary to assume a steady evolution in the regaining of the divine understanding and will perhaps just as the Son enjoyed occasional accession of power in *Paradise Lost*, the incarnate Christ is the occasional recipient of special divine illumination activating the divine himself, and may revert to the merely or nearly human on the occasions. Such a view of Christ, drawn from the statements of *De Doctrine* would seem to describe precisely the hero presented to us in *Paradise Regained*.

Milton's unusual conception of an incarnate Christ who has really emptied himself of divine understanding and will, together with the conventional conception of a puzzled and deluded Satan seeking throughout the temptation to learn whether Christ is indeed divine, provides the basis for a genuine dramatic encounter in the poem, an epic duel transmuted into intellectual and spiritual terms. Satan knows that although Christ had a mortal mother he has been pronounced in some sense the Son of God, but he cannot imagine the identity between this humble human being and the divinely powerful first-begotten Son : "His first-begot we knew, and sore have felt, / When his fierce thunder drove us to the deep ; / Who this is we must learn." Satan saw only the material signs at Christ's baptism. He concludes that the prophecy about the seed of woman bruising his head probably signifies the breaking of all the demoniac empire "of Earth and Air", but he expects Christ to do this by some form of worldly dominion. His tone during the first Council indicates that he is impressed with the danger, but that he is withal rather confident that he can oppose "something sudden" to prevent the fulfilment of the prophecy. His optimism gains strength from his reflections upon his former victory over Adam, and from the fact that the present voyage promises "to be calmer" since now he needs the traverse through Chaos.

Prior to his baptism Christ knows of himself through two sources : His mother's testimony that he is the Son of God, that his birth is miraculous and that he is "King of Israel born, who will sit on David's throne" ; and the Scriptural writings which have taught him that he is the Messiah partly known to the prophets, and that his mission is to work redemption for mankind through "many a hard assay even to the death." As a child he thought himself "born to promote all truth, all righteous things ;" later he contemplated performing such valiant deeds as rescuing Israel from Rome and crushing tyranny through all the earth ; at length he concluded that rule by persuasion was more noble. Christ's first meditation in the wilderness shows that from the time of his baptism to the moment of entering the desert he has been under the tutelage of divine illumination. At the baptism God's voice itself pronounced him beloved Son, and he knew that the descending Dove was the Holy Spirit. As he enters the desert he is conscious not only of his limited human knowledge, being led here "to what intent / I learnt not yet," but also of the guidance of the Holy Spirit and of the availability of the divine illumination to him : "For what concerns my knowledge God reveals."

Though Milton's Christ starts with limited understanding, he has the special advantage of divine illumination. During the temptation episode Christ is therefore in the process of regaining as Milton expressed in *De Doctrina* the divine understanding which he possessed by means of the teaching of God. However, Christ must withstand each of the temptations in terms of his limited human understanding until a special illumination brings him to a full perfect divine understanding of himself and his mission. *Paradise Regained* also explains in detail Christ's ordained role or mission. There are a number of references to various Biblical and classical personages clarifying Christ's three-fold mediatorial office of prophet, priest and king.

The allusions to Adam suggest that Christ will appear in *Paradise Regained* as the Second Adam. The statement of theme in Book I locates Christ in the wilderness to which Adam was exiled where by reliving the first Adam's temptation and reversing his actions, he is to reconstitute the Eden which Adam lost. Satan also draws a parallel between the two temptations. Referring with pride to his deception of Adam and Eve, he hopes for a like success in the case of Christ. The demonic hosts also see the parallel and expect Satan to repeat his earlier success by overthrowing the second Adam, Christ. God also sees the two temptations as analogues, but anticipates Christ's victory—"his winning by conquest what the first man lost by fallacy surprised." Allusions to Adam and Eve throughout the poem (*e. g.*, Bk. II, 131-135, 140-143, 348-349, 369-371; Bk. IV, 5-7, 613-615) keep the Adam parallel vivid.

The allusions to Job suggest that Satan has come forth again in his role as Adversary and that Christ will prove an abler job. There are also references to Moses, Elijah, Daniel, David, Maccabaeus, Hercules, Socrates and many others which place Christ in relation to all these earlier heroes in order to make him the model for the future.

John the Baptist is said to be ready to resign to Christ his Heavenly Office at his baptism, and Christ as he wanders in the wilderness muses about the manner of publishing "his Godlike office now mature." The term 'office' in reference to Christ's role includes the functions of prophet, priest and king.

The prophetic role of Christ is "to reveal the whole will of God that brings salvation. The priestly office is to sacrifice himself for the sins of men and obtain the favour of God for men. Christ's kingly role is to dispense and administer all things with proper power and authority which pertain to the salvation to man. In his *De Doctrina*, Milton says that all the three functions "will endure as long as the world shall last." The Baptism is presented as Christ's formal call to enter upon the public exercise of his office. Christ himself says :

> "I...... knew the time
> Now full, that I no more should live obscure,
> But openly begin, as best becomes
> The authority which I derived from Heaven."

Satan's speech to his powers refers to Christ's office but stresses his kingly function, since this is the most immediate threat to his "fair empire of earth and air." God also refers to Christ's role in Book I, 150-167 and mentions the temptation episode as Christ's learning the rudiments in his everlasting warfare against Satan, Sin and Death. In his soliloquy in the wilderness Christ perceives his prophetic role as "more humane, more heavenly first / By winning words to conquer willing hearts, / And make persuasion do the work of fear." He is also aware of his kingly role through the Magi's testimony that he is "King of Israel born". He knows something of his priestly role for he understands that he must "pass through many a hard assay even to the death" in order to "work Redemption for mankind". Christ is led into the desert to face the temptation and achieve thereby a full self-awareness and a full understanding of his mission.

Christ is Illuminator of the individual seeking to know himself. The Christ of *Paradise Regained* hungers, thirsts, dreams, apparently without conscious volition ; he plans and conjectures consciously. But everything is under the control of his major illumination. He is a pattern of knowledge and virtue. We are presented with an imitation of God that has roots in Greek rationalistic ethics, though the controlling metaphor is the biblical one of man's being created in God's image. The true image is revealed by the unfolding of mind.

Milton endows his hero with emotions and a full, Platonic tripartite soul. The desert is no place, nor is this an occasion, for being Socratically at ease in zion. Yet Milton's Christ may fairly be described as behaving with sober, easy grace, attentive to the business at hand, but not stiff or tense. His control is both external and internal. He is, one should observe, witty ; and that noble quality along with the ease and grace, links him with an ideal hero of Renaissance Neo-platonism. We must be obliged to Satan for giving us a fine Platonic version of that integrity which makes the style the most perfect,

> "I see thou know'st what is of use to know,
> What best to say canst say, to do canst do ;

Premnath Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.

> Thy actions to thy deeds accord ; thy words
> To thy large heart give utterance due ; thy heart
> Contains of good, wise, just, the perfect shape."
> —(Bk. III, 7-11).

(*N. B.* See *Notes* for more explanation).

SATAN

In *Paradise Lost* Satan dominates the whole poem. He is of colossal size and enormous power. He is the true leader standing erect like a tower above the heads of his followers. He is the chief of the fallen angels and the relentless adversary of God and man. A splendid conception, his obvious heroism and grandeur are tainted by a perversion of will and accompanying perversion of intellect. Rebellious against God, he is incapable of understanding Him. A self-tormented spirit conscious of his loss but unwilling to repent, he allows evil to eat away at him, tarnishing his splendour. His degradation is complete when he wills to enter the body of the serpent. His attempt to seduce man succeeds, but his triumph is temporary and hollow. In spite of a marked decline and downfall in his character, Satan enlists our sympathy as he plays the part of "the underdog"—the victim of tyranny—the champion of liberty and the unmistakable master of action. But "the Satan of *Paradise Regained* is not the same being. He is reconceived for the occasion. He is the liar, the hypocrite, the gray dissimulator, week in power, intellectual still, but having only the intellect of the sophist and the rhetorician, moved easily to ill-temper, all his loftiness gone, a beaten foe from the beginning." Debased from the splendid, though tarnished, rebel of *Paradise Lost*, he is a shy, lying trickster. His choice of temptations for Jesus shows his shrewdness ; but shorn of understanding of God, he lacks wisdom. Frustrated by the fortitude of Jesus, he lapses into snarling and futile rage. His violence recoils on himself, and astonished, he falls a second time, completely conquered.

Tillyard observes that Satan stands for ill-regulated passion. "Not only has he the primal sin of inordinate ambition, but he cannot even control himself when carrying out his evil intentions." In the first council of the devils he announces that the danger which Christ constitutes must have opposed to it,

> "Not force but well-couch'd fraud, well-woven snares,"

and yet when his schemes fail, he forgets his good intentions and resorts to terrorism, afflicting Christ with a storm and a purely physical trial on the pinnacle of the temple. It is this weakness in evil-doing that separates him so widely from his more steadfast namesake in *Paradise Lost*. The earlier Satan, though at times subject to despair, hate and other passions, gives the impression of having as strong a self-control as Milton himself. Further he would never have resorted to such a variety of allurements as did the Satan of *Paradise Regained*: he would have staked everything on the utmost he could devise and have accepted his defeat with restraint. However, though the later Satan is weaker, he is more human and quite as clever. Indeed he is too clever: his restless brain cannot stay content with a clear single issue, but must ever be advancing secondary reasons to persuade Christ to act in a certain way. Milton's dislike of politicians had entered into his conception of Satan, as his earlier admiration for the more impressive of their kind had entered into the Council of Devils in *Paradise Lost*, Book II. Another piece of Satan's cleverness is Satan's power of taking a hint and turning his argument to suit what seems to be passing in Christ's mind. He is also very ingenious in excuses, whenever accused. A few illustrations must suffice out of many possible. When Satan opens his attack by suggesting that Christ might turn stones to bread satisfy his hunger, he gives the additional reason that by this act not Christ alone, but the half-starved inhabitants of the wilderness will be relieved: ingenious but a tactical error. Later, in exhibiting the power of Parthia with the primary intention of perverting the desire for action so strong in Christ's nature, he insinuates the virtuous argument that Christ may thereby free the Temple from Roman violation. And he subtly cites the case of Judas Maccabaeus, who, like Christ, retired to the desert, but with arms. Satan never presses a plea too long. Seeing that Christ is quite unaffected by the empty pomp of material riches, he at once guesses that the subtler pomp of glory will entice more powerfully. And when, almost at the end of his resources, he finds to his astonishment that Christ is unmoved by political ambition, he has the quickness of wit to shift his ground and to tempt Christ to reach the preferred inward peace of mind through the illicit means of Greek philosophy. Perhaps Satan's most brilliant counter-attack occurs in the discussion of glory. Christ has exalted Job and Socrates, who lived inglorious, over Alexander and Caesar, and Satan retorts that Christ in not seeking glory is unworthy of his Father who—

"......not content in Heaven
By all his angels glorifi'd, requires
Glory from men, from all men good or bad."

On the whole Satan looks like "a political theorist instead of a statesman, a student of balance of power instead of a soldier, a casuistical disputant about culture and morals in place of a devil venturing all for empire and revenge. It is as if Alexander were exchanged for Aristotle: almost as if St. George were replaced by Mr. Worldly-wiseman." The Adversary has lost his original brightness the ruined archangel shrunk into a grey dissembler.

Many ages have passed since Satan achieved his first victory in Eden, and during all this time he and his angels have ruled man's universe at their will (Bk. I, 50). He is now to contend with a new adversary, who is none other than "the greater man" destined to regain the province which he had by craft annexed to his dominions. It is a "fair empire" won with much pains and retained only by dint of incessant vigilance and care; moreover, defeat in the coming struggle would involve, not only the loss of empire, but his return for ever to the prison-house of "adamantine chains and penal fires." Therefore, summoning his angels to their council-chamber in the middle region of air, he addresses them in a state of anxiety and dismay which is opposite to his defiant posture in *Paradise Lost*.

The predominant trait of Satan is his perseverance. He must have almost known from the beginning that, in opposing one who was destined to overcome him, he was fighting a forlorn battle. The first enterprise is nominally a voyage of discovery—"who this is we must learn." But the general tone of his address is not expressive of any doubt on the subject of Christ's identity as the Son of God, practically he assumes, and intends his audience to assume that their worst fears are confirmed. After attending Christ's baptism and finding the heavenly sign descend, he must have been aware that Jesus is his dreaded foe. The 'hope of success' emanates not from overconfidence but from a reference to the road by which he was to reach the field, now made easy to travel. In his next speech after the first assault has failed, there is no vestige of uncertainty; he is 'solictious and blank', and alludes explicitly to the threatened expulsion down to hell. However, he does not abandon the enterprise as hopeless, but speaks only of its extreme difficulty and the possibility of failure. Afterwards, when Jesus puts the crucial question—"Know'st thou not that my rising is thy fall ?" Satan, "though inly rack'd", ventures to tempt Jesus with an argument founded on his own example :

> "If I then to the worst that can be haste,
> Why move thy feet so slow to what is best."

After successive assaults have failed, he becomes irritated, but uses increasing subtlety, soon to be exchanged to brutal violence, the offspring of impotent rage staking the issue upon one decisive cast, he retires vanquished from the scene.

Satan, though lamentably fallen from his former majestic condition, is still the supreme leader and director of the infernal assembly, powerful in thought and in action ; and the enterprise he originates, and does not shrink from undertaking in person, demands every source of cunning with which he is represented as endowed. The addresses put into the mouth of Satan are models of persuasive rhetoric ; in reading them we feel that Jesus has to deal with no small and contemptible enemy. The battle of wits is a conflict between the Prince of the Powers of the Air and the Prince of Light, between the god of this world and the chosen champion of the God of Heaven. In the Second Book Milton starts with the theory that 'neither do the spirits damned lose all their virtue' and in the Fourth Book he represents Satan as standing 'abashed' at feeling 'how awful goodness is' when he saw and pined his loss. But as the poem progresses we find that even these faint traces of former dignity become fainter still ; he fawns and cringes before Jesus whom he affects to regard as his 'Lord' ; and twice with mock-humility descends to ask a favour at his hands.—(Book I, 413 ; Book III, 215). Only once does a semblance of his pride returns. When, after Jesus has rejected the offer of a kingdom, he exclaims—

> "......know also thou, that I
> Can what I offer set as high esteem"

and proposes the 'impious condition' to worship him as a superior Lord. But this is after all arts of sophistry have been tried in vain, and the proposal is rightly described as a display of 'Impudence' on the part of the Tempter. Thus we see the gradual decline of the now degraded hero, till at last, "foiled, defeated and repulsed" he falls headlong from the aerial height, and the conqueror Jesus is left in full possession of his 'victorious field."

The most human characteristic of Satan is his habit of complaining that he is not being treated fairly, not being given a chance. In Book I he complains that misery has forced him to tell lies and that Christ cannot refuse access to one so downtrodden and unfortunate. Again we find him for an instant penitent under the soul-subduing power of Christs' gentleness but he is unable to free himself from his own self. His two great speeches—

> " 'Tis true, I am that spirit unfortunate"

and

> "Let that come when it comes. All hope is lost"

are strangely moving ; nay more, though Jesus denounces them as lies, they do not strike us as wholly false. "Milton has put so much of himself into Satan that we cannot deny him all sympathy. Had Milton himself known despair in 1660 ? Was it that knowledge which has made Satan's words so poignant ?"

Satan's wail of despair—

> "This wounds me most (what can it less ?) that man,
> Man fallen shall be restored ; I never more"

sounds as indeed wrung from a heart worn by misery.

JOHN THE BAPTIST

John is known to the Christian Church as the forerunner of Jesus Christ, and venerated as a saint. Son of Zacharias and Elizabeth (Luke I) his mother, he was ordained from birth to be a Nazarite. He lived an ascetic life in the wilderness, attracting many followers by his call for repentance in face of the imminence of the Kingdom of Heaven. Repentance was symbolized by baptism, and among those he baptized was Jesus, whom he recognized as the Son of God. Herod the Tetrarch was moved by his preaching, but John reproved him for his unlawful marriage. As a result of this John was imprisoned, and was later beheaded at the instance of Herod's wife Herodias, and at the demand of the daughter of Herodias.

Milton describes John in the hour of his discovery and proclamation of Jesus as the Son of God. After references to *Paradise Lost* and a short invocation to the Holy Spirit, Milton begins his narrative with the baptism of John :

> "to his great baptism flock'd
> With awe the regions round, and with them came

From Nazareth the son of Joseph deem'd
To the flood Jordan, came as then obscure
Unmarked, unknown."

John is called the trumpet-voiced "great Proclaimer", the "great Prophet" sent as "Harbinger" to announce Christ's coming. Mary refers to John's proclamation of Jesus as the Son of God. Satan remarks that he saw "the Prophet do him (Jesus) reverence." Also he observes that John's baptism was to prepare the people to "do him (Jesus) honour as their king." John invited all to the consecrate stream to wash off their sin and fit them so purified as to receive Jesus. John's offer to resign his Heavenly office in favour of Christ shows the role of Jesus as the Redeemer while the baptism of Christ declared him to be the Messiah and the Son of God. This prepares us to the dramatic action of the temptation to present Christ's growth in self-knowledge, culminating in his defeat of Satan.

MARY

Mary the Mother of Jesus is usually called the Blessed Virgin Mary. According to Scripture, she was the sister of Mary, wife of Alphaeus and was espoused to Joseph, a carpenter of Nazareth. She gave birth to Jesus at Bethlehem. She figures in the story of the finding of the boy Jesus in the temple (Luke 2) and of the marriage feast at Cana (John 2). From the Cross, Jesus committed her to the care of St. John. According to tradition, she died at Jerusalem. The title Mother of God was bestowed on Mary at the council of Ephesus, 431.

In Milton's *Paradise Regained*, she appears in the role of a loving mother who has great expectations for her son. She is pure-hearted and calm. Nevertheless she is troubled over the long absence of her son. She recalls the circumstances of her son's birth and of his early life, the recent attestation at his baptism, and the predictions of Simeon concerning him and herself. She, however, regains patience by recollecting the issue of his earlier disappearance and recovery in the Temple at Jerusalem when only twelve years old. She only partially understands how the prophecies can at once proclaim her blessed and also state that a sword will pierce her heart.

Milton makes Mary utterly human when she exclaims : "Oh what avails me now !" She reveals her motherly concern and fears when she asks—"But where delays he now ?" She makes known her innate calmness when she consoles herself : Some great intent conceals him." She ponders all these things in her heart as no tidings came of his being left behind at Jordan.

BELIAL

In *Paradise Lost* Belial is described as an indolent spirit, more inclined to sloth. He is the most eloquent and argumentative, and like the later sophists in Greece "could make the worse appear the better reason." In the famous debate at Pandemonium, he exhorts peace. Literally his name means "worthlessness". Milton says of him that "a spirit more lewd fell not from Heaven."

In Milton's *Paradise Regained*, he plays a minor part as one of the peers of Satan. When Satan reports to his aerial council his first ill success and asks for advice, Belial comes forward with his suggestion : "Set women in his eye and his walk." He is confident that Jesus could be won over by female charm.

The dissolute and self-indulgent Belial is the personification of evil. Lustful himself, he thinks lust the perfect temptation ; therefore, he advises Satan to use women in his temptation of Jesus. But Satan, who has already tried one fall with Christ, scornfully rejects the suggestion.

GOD THE FATHER

In Milton's *Paradise Lost*, God is represented as all-knowing and all-powerful. He foresees Satan's activities and man's fall, but extends to man His grace and brings forth good from evil. In *Paradise Regained* God, the Father, is omniscient and all-wise. In a lengthy colloquy with Gabriel, He foretells the temptations of Jesus and their outcome. He refers to Job's victory over temptation and remarks that Satan :

"Now shall know I can produce man
Of female Seed, far abler to resist
All his solicitations, and at length
All his vast force, and drive him back to Hell
Winning what the first man lost
By fallacy surpris'd. But first I mean
To exercise him in the wilderness :
There he shall first lay down rudiments
Of his great warfare, ere I send him forth
To conquer Sin and Death the two grand foes,

By humiliation and strong sufferance :
His weakness shall overcome Satanic strength
And all the world, and mass of sinful flesh ;
That all the Angels and Ethereal Powers,
They now, and men hereafter, may discern
From what consummate virtue I have chose
This perfect Man, by merit call'd my Son,
To earn salvation for the Sons of Men."

GABRIEL

In *Paradise Lost*, Gabriel is the chief of the angelic guards in Paradise. He is a major leader in the War in Heaven against the evil angels. In *Paradise Regained*, he is the angel of the Annunciation. He is chosen to hear God's prophetic plan.

THE DISCIPLES : ANDREW AND SIMON

Andrew, Simon and others appear as intensely human in their concern for their new-found Lord. They gather round Jesus at his baptism and become his disciples when the Baptist speaks of Jesus as "Lamb of God". They bewail the loss of Jesus and search for him northwards along the west bank of Jordan until they reach the lake of Gennesaret and then cross over to the region east of Jordan. At last they assemble in a humble cottage and pray for the return of Christ. They are uneasy at his long absence and begin to doubt. They reason whether he be in truth the Messiah, the promised deliverer of their nation ; yet they will wait in patience, trusting that God's providence will not fail.

The Style of "Paradise Regained"

"The style of *Paradise Regained* is in marked contrast to that of *Paradise Lost*. The opening books of that poem are starred with splendid similes ; there is not a single simile in the first three books of *Paradise Regained*. Milton's style in the brief epic is deliberately plain and quiet, so plain that many readers (but not the poets) find it bald. It is Milton's speaking voice. The vocabulary is less heavily Latinized than in *Paradise Lost*, the syntax is less periodic. The verse matches the style not sonorous but moving quietly on with costant subtle variations of pause and cadence."

In *Paradise Regained* Milton's style is not *sublime* or *grand* simply because he does not wish it to be so. But the power over grandeur is never absent. Even in the subdued parts he will let drop a line or two to remind us of his older grandeur manner. For instance the lines (Bk. I, 115-18)—

> "......and led their march
> From Hell's deep-vaulted den to dwell in light
> Regents, and Potentates and Kings, yea gods,
> Of many a pleasant realm and province wide"

the grandeur manner reminds us of *Paradise Lost*.

Paradise Regained is a poetic achievement as great as it is surprising. It cannot be *Paradise Lost*, of course, and that is the fault for which it has not been forgiven.........."But Milton has left nothing more Miltonic"—(Bailey). The language of *Paradise Regained* is usually said to be flat, colourless and austere in comparison with *Paradise Lost*. Kenneth Muir has compared it to the style of Dryden's *Religio Laici* as "fitter for discourse and nearer prose," and Martz has described it as *middle style* resembling that of Virgil's *Georgics*. However, the language of *Paradise Regained* incorporates most of the epic stylistic features and most of the poetic figures found in *Paradise Lost*, although in lesser profusion. Considering the narrowness and limited nature of the brief epic, Milton uses an austere and quiet style (barring a few splendid passages) which "is as bare as the mountains, and to the luxurious and conventional, as bleak and forbidding. Its Borian music, scarcely heard by the sensual ear, is played by the mind to the spirit and by the spirit to the mind. Ever present its art is, it is an art infinitely removed from that to which all the world at once responds and surrenders. It is not at first seen to be art at all." Undoubtedly Milton has simplified his language and cut down his unit of rhythm. But if he has simplified his language, he has introduced in compensation subtleties of verbal emphasis not found in the main in *Paradise Lost*. Here is a passage chosen at random ; a fair sample of the normal style—

> "But why should man seek glory ? who of his own
> Hath nothing, and to whom nothing belongs,
> But condemnation, ignominy and shame ?
> Who for so many benefits received
> Turn'd recreant to God, ingrate and false,
> And so of all true god himself despoil'd,
> Yet, sacrilegious, to himself would take
> That which to God alone of right belongs ;

Yet so much bounty is in God, such grace,
That who advance his glory, not their own,
Then he himself to glory will advance."

These lines form a complete unit of rhythm, a short unit judged by the standards of *Paradise Lost*. Their motion does not urge forward, and yet how cunningly do they invite close scrutiny and meditation .....Let me point out only to the stressing of the two "nothings" and of "sacrilegious." Nor is the passage unemotional ; as it should be if its excellence is confined to mere technical cleverness : emotion, however straitly controlled, throbs through it. Only it is a peculiar emotion, relevant to the mood of inwardness that pervades the poem."—(Tillyard). The style of *Paradise Regained* deserves Coleridge's praise that the poem is "in its kind ......the most perfect poem extant." For it is eminently suitable to the high moral and spiritual heroism, the theme of the brief epic.

Narrative Method

The subject of *Paradise Lost* is the fall and restoration of man. The focus is upon the condition of mankind manifested in and extending from the story of Adam : even the supernatural actions such as the fall of Lucifer, the warfare of Christ in heaven, and Michael's prophecy of Christ's forthcoming redemption are presented in terms of their effect upon man's state. *Paradise Regained* treats some of the same material, but here the focus is upon Christ, the hero. Mankind is involved in the story since Christ has a human nature and is the redeemer of mankind. The subject of *Paradise Regained* is thus Christ's heroic achievement and mission in its deepest significance and broadest ramifications. These differences in subject-matter also give rise to important differences in narrative method.

The first few lines of *Paradise Regained* point to a conception of the epic narrator quite different from that obtaining in *Paradise Lost*. The primary characteristic of the narrative voice in our poem is the *easy, confident tone*. In his invocation the narrator proposes to sing of deeds hitherto "unrecorded" and "above heroic", but his claims and aims are not accompanied as they are in the opening lines of *Paradise Lost*, by an insistence in statement upon the difficulties of his task and upon his own inner darkness and chaos as an analogue of that first darkness and chaos upon which the Heavenly Spirit brooded. The new confidence stems from the previous experience of the

Spirit's aid and his previous success in singing of the Happy Garden: "I who erewhile ....inspire, As thou art wont." Another basis for the confidence may be the greater familiarity of the new material. Christs' temptation takes place on earth, not in the unfamiliar reaches of the eternal places, and the time is the narrator's time—after the Fall. But the most important reason is the narrator's changed situation and perspective deriving from the story he now treats.

In *Paradise Lost* the narrator identified himself with his falling and fallen first parents, referring to Adam and Eve as to none of the other characters by intimate proprietory epithets: "*Our Grand Parents*", "*Our General Mother*", "*Our First Father*", "*Our General Ancestor,*" "*Our Credulous Mother*", "*Our Father Penitent.*" He further emphasized his condition as fallen man by his frequent and repeated invocations to the Muse and the Spirit, by his treatment of his own physical blindness as a kind of analogue to spiritual blindness, and by his confessed difficulty in re-ascending, as narrator, from hell's terrain to the light of God. In *Paradise Regained*, by contrast, the narrator presents himself in quite another character through the titles he uses to signify his relation to his hero. Most often he refers to Christ formally as the "Son of God", emphasizing thereby the important and thematic motif of Christ's divine sonship, and indicating as well as that his own and mankind's identification with this hero cannot be complete. But his second title for his hero is an intimate, proprietory epithet similar to those attaching to Adam in *Paradise Lost*—"*Our Saviour*". The narrator's two titles for Christ are significantly linked in the final lines of the poem, "Thus they the son of God, our Saviour meek, / Sung Victor." The constant use of the epithet "Our Saviour" reveals that the narrator does not now think of himself primarily as man fallen but as man restored and redeemed through Christ's heroic action. He can, therefore, sing of Christ's victory with confident expectation that he will share in it by being victorious over all his poetic difficulties. Now he can invoke the Spirit once only describing him as a hawk "with prosperous wing full summ'd" for a successful flight, since this is the same Spirit who led Jesus into the desert and returned him victorious.

In *Paradise Regained*, the narrator appears much more objective. He records what happens, what is said, what seems to be the case, and he refrains from commenting upon and evaluating the speeches and characters as he does continually in *Paradise Lost* to the dismay of many critics. However, this apparent restraint springs from the almost complete fusion of the narrator's point of view (as redeemed man) with that of his Redeemer who is present in person to comment upon and evaluate Satan's various poses and temptations, thereby rendering additional narrative evaluation superfluous. Given the perspective, in which the hero is presented from the vintage point of a narrator who sees him as the Saviour and has taken him as model, there is an inevitability and even an appropriateness in the often lamented fact that Christ at time sounds like "Milton himself imagined perfect." The close identification with his here leads the narrator on two occasions to depart radically from his seeming objectivity and thereby reveal his true stance. At the end of Book Three he cheers Christ's victory and points to its broad implication in men's moral history. "So fares it when with truth falsehood contends." The narrator's other departure from the objective manner, the narrator's pathetic apostrophe, to his hero during the storm scene, is wholly successful :

"......ill wast thou shrouded then,
O patient Son of God, yet only stood'st
Unshaken ; Nor yet stay'd the terror there :
Infernal ghosts, and hellish furies round
Environ'd thee; some howled, some yell'd, some shrieked,
Some bent at thee their fiery darts, while thou
Sat'st unappall'd in calm and sinless peace."
—(*Par. Reg.*, IV, 419-425).

In Paradise Lost (Bk. IX, 404-411) when the narrator contemplates Eve moving inexorably towards that act which brought with it the fall of the narrator himself and of all mankind he addresses Eve directly in tones filled with emotion :

"O much deceived, much failing, hapless Eve,
Of thy presumed return ! event perverse !
Though never from that hour in Paradise
Found'st either sweet repast, or sound repose ;
Such ambush hid among sweet flowers and shades,
Waited with hellish rancour imminent
To intercept thy way, or send thee back
Despoiled of innocence, of faith, of bliss."

Similarly in *Paradise Regained* the epic narrator is overcome with emotion and is moved to apostrophize his hero when he

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treats the episode symbolic of passion, the event through which the hero has saved the narrator and all mankind.

The Construction of "Paradise Regained"

Milton achieves a tremendous success in giving the poem an architectonic quality by two methods; the repetition with variation of certain recurrent motifs and the setting of certain patterns in an elaborate counterpoint. "At first view the poem divides into three unequal segments, with the first and third temptations balancing each other and flanking the long kingdoms temptation rather like the prologue and epilogue to an extended narrative. Viewing the structure in this way, Roy Daniells has likened the poem to a baroque church, such, as Santa Maria della Salute, whose three separable architectural components are dominated by the large central element and unified by certain devices of perspective. Lengthy inductions preface each of these three major segments of the poem (the storm scene serves this function in relation to the tower temptation) thereby reinforcing the tripartite structure. This structural organization is further underscored by the use of the three major temptations to present three separate aspects of the theme, with each aspect worked out on two levels of action. As a private man, Christ withstands in each temptation a characteristic human vice and exhibits its contrary virtue. In the first temptation he withstands the invitation to doubt and despair, showing perfect faith and confidence in the Father; in the second temptation he withstands the intemperance, avarice, and vainglory to which Adam succumbed, showing perfect temperance, contentment, and humility; and in the third temptation he withstands the fear and terror evoked by Satan's violence, showing Jobean patience and fortitude. As a public figure, Christ through these temptations learns about and is exercised in the three functions of his mediatorial office, and by that same token defeats Satan in the three aspects of his public role: the True Prophet defeats Satan, the Father of Lies, in the first temptation; the True king of the Church and of the World dethrones Satan, Prince of This World, in the kingdoms temptation; and the suffering Priest exposed in darkness and in air overthrows the Prince of Darkness and Prince of the Air in the tower temptation.

However, several other patterns provide a counterpoint to this basic tripartite structure. From one perspective the entire poem functions as a single structural unit, presenting the conflict between Satan and Christ over the proper interpretation of Christ's title, Son of God: in this pattern the various temptations build steadily through several lesser climaxes to the grand climactic moment on the tower in which Christ realizes and affirms his divine nature and Satan falls in amazement. From still another viewpoint one might distinguish four rather than three basic structural divisions. Since the public and private themes develop concomitantly in the first and third temptations but sequentially in the kingdoms temptation, that episode accordingly breaks into two segments at the point at which Satan shifts the discussion from the private to the public realm with his remark, "But to a Kingdom thou art born." The segment dealing with the public kingdom has a kind of induction of its own in the deeply personal exchange between Christ and Satan, during which Satan asserts his desire to seek the Port of Worst. Still another structural counterpoint within the temptation of the kingdoms, overlaying this two-part division, is its organization according to the traditional tripartite scale of ethical goods, *Voluptaria* (the banquet), *Activa* (wealth, glory, kingship over Parthia and Rome), and *Centemplativa* (learning).

Furthermore the division of the poem into four books provides an additional counterpoint playing off against all these structural patterns, in that each book emphasizes its own particular thematic motif. Book I is wholly concerned with the challenges to faith which may attack the private man or the public prophet. Book II explores the motif of intemperance either as related to bodily enjoyments or to external possessions and honours. Book III adumbrates the concepts of "time" and "force" either as related to personal glory or to the public mediatorial kingdom. Book IV presents a series of climaxes, each outdoing the last in scope and effect—Rome, Athens, then the final victory and revelation on the Tower.

Adding further richness and complexity to the poem, and also greater cohesiveness and unity, is the interlocking of the various structural patterns and of the individual temptations so that each new offer subsumes, with variations, certain basic elements in that which has just preceded it. The banquet temptation carries over from the temptation of the stones the elements of Christ's hunger and abandonment and the invitation to doubt and despair. The wealth-ambition temptation carries over from the banquet the motifs of Christ's neediness and of his temperance, here displayed in regard to worldly goods. The glory temptation explicitly builds upon the previous incident, presenting glory as the end for which wealth and kingdoms are means :

> "Thou neither dost persuade me to seek wealth
> For Empire's sake, nor Empire to affect
> For glory's sake."

The temptation to false zeal and duty builds upon Christ's expressed desire to seek the glory of God rather than his own. The offer of Parthia incorporates both the motif of glory won through force and conquest, and the motif of Christ's duty to win back his own kingdom, Israel. The temptation of Rome is more complex, for as the kingdom of this world it subsumes all of the previous lures, rendering them all more grand and magnificent ; it has banquets, riches, glory, dominion, martial power, and, in additon, noble arts. Athens provides a yet more impressive climax : as the most seducive worldly kingdom it includes all the previous lures, sensual pleasure, wealth, glory, and dominion—but ennobles them so as to make them more attractive to a refined sensibility. Moreover, as false wisdom Athens presents the ultimate challenge to Christ's faith and prophetic role as defined in the first temptation. The storm temptation also subsumes earlier elements : the false portents again challenge Christ's prophetic role, and the predicted difficulties besetting the kingdom challenge his kingly role, while the major function of the scene is to present Christ as suffering priest. The Tower scene serves as "The grand climax, showing Christ victorious in all three roles ; as suffering priest he sustains the violence of Satan, Sin, and Death and overcomes all three ; as True Prophet, Second Oedipus, he puts down the riddling tempter who would devour all mankind ; as king he fulfils that aspect of his kingly role which involves the destruction of Satan and all his works."—(Tillyard).

Syntactical and Sound Patterns

The style of *Paradise Regained* is called plain on the basis of its syntactical constructions, sound patterns and rhetorical figures. As Tillyard observes, the unit of rhythm is generally shorter than in *Paradise Lost* and the long sustained or periodic sentences are much less typical. Martz points out that the Latin constructions, the inversions and the ellipses of

Paradise Lost are much less common here, and that the syntax instead displays "the normal supple, easy movement of our educated mind." The range of sound and musical effects is also less spectacular and according to J. B. Broadbent rhetorical figures are less abundant than in the long epic. But it should be borne in mind that Milton has evolved a new style here to suit the needs of a brief epic.

There are shorter rhythmic and syntactical units in *Paradise Regained* than they are in *Paradise Lost*. A single sentence in the brief epic extends over fifteen lines of verse, but seldom over twenty-five or thirty lines, as is very common in *Paradise Lost*. Of course there are long suspended sentences when the occasion demands. For example, Satan's exchange with Belial (Book II, *Lines* 205-34) Satan's description of Rome (Book IV, *Lines* 44-79) the entire panoroma of Athens (Book IV, *Lines* 236-84) require the length and fit into the patterns. On the whole long units will seem unbalanced in the shorter poem, and that is why Milton sparingly makes use of them in this poem.

Paradise Regained also makes significant use of the fluid or liquid syntax constructions which admit more than one meaning by utilizing the slight hesitation of the voice at the end of the poetic line before it moves on to complete the syntactical unit to convey a fleeting suggestion of meaning other than the stated meaning. In the passage :

> "Now had the great Proclaimer with a voice
> More awful than the sound of trumpet, cried
> Repentance."

The brief withholding of the word *repentance* by the line-ending conveys the sense of John the Baptist as herald opening the lists between Christ and Satan. A somewhat complex example which employs both the line-ending and liquid syntax is the description of Satan's action in summoning the first assembly of eevils : he

> "......with envy, fraught and rage
> Flies to his place, nor rests, but in mid-air
> To Council summons all his mighty peers
> Within thick clouds."

Two meanings and two senses of *but* are involved. We first read that Satan can rest nowhere except in mid-air as that is now his *place* ; then, attending to the entire syntactical unit, we read that Satan flies without resting until he reaches in mid-air where he assembles his Council.

No man ever appreciated the music of words more keenly than Milton. With him the 'sound' is always the echo of the sense ; and if *Paradise Regained* lacks much of the rich, deep-toned melody of *Paradise Lost* yet it's now rugged, now gentler music appeals to the appreciative reader with charms peculiarly its own. *Alliteration* or the recurrence of the same consonant and *assonance,* or the repetition of vowel sounds with different consonants, are less freely employed in *Paradise Regained* than in *Paradise Lost*. The comparative rarity of ornamental passages in the brief epic accounts for the fact. Still there are examples, *e. g.*,

"*F*airer than *f*eigned of old, or *f*abled since,
Of *f*aery damsels, met in *f*orests wide
By knights *L*ogres, or of *L*yonesse,
*L*ancelot, or Pe*ll*eas or Pe*ll*enore."
—(Book II, *Lines* 358-361).

Also

"*S*harp *s*leet of arrowy *s*hower*s*,— (Book III, *Line* 324),

and

T*r*ills he*r* thick wa*r*bled notes —(Book IV, *Line* 246).

The assonance of *a* and *i*, combined with the sounds of *r* and *l* makes melody in the following lines :

"And *all* whi*l*e h*ar*monious *airs* were he*ar*d
Of ch*i*ming st*r*ings or cha*r*ming p*i*pes ; and w*i*nds
Of gent*l*est g*ale* Ar*ab*ian odo*urs* *fa*nned
From the*ir* soft wings and Flo*r*a's *ear*liest sme*lls*."
—(Book II, *Lines* 362-365).

Paradise Regained employs a good deal of rhyme not only in terminal but also in medial or beginning position in the lines : there is actual *rhyme*, *identical rhyme* and what Bradbrent calls *anti-rhyme* using opposites in rhyming position to create the effect of oxymoron. Also the poem has many varieties of sound/word/phrase repetitions ; *alliteration* associating and balancing related or contrasted terms ; *epanalepsis*, beginning and ending a line with the same word ; *epizeuxis*, repeating words adjacent to each other ; *anadiplosis*, starting a line with the last word of the line before ; *anaphora*, using the same word or phrase to begin several successive clauses ; *antimetabole*, repeating a clause or phrase and inverting it ; *antithesis*, coupling together contrary words or phrases ; *ploce*, repeating a single word with a few words interspersed ; *traductio*, repeating a word in a different grammatical form, often with punning effect ; *prosonomasia*, using homophonous words close to one another, often as a quasi-pun ; *epanados*, expanding a statement by repetition and amplification of key-words. Finally, Milton uses a variety of rhetorical schemes built upon the similarity or paralleling of various syntactical units to achieve a repetitive effect : *brachylogia*, a series of disjunctive words separated only by commas ; *parison*, a series of words and phrases in parallel construction ; *climax*, the interweaving of clauses by using the word which ends the first clause to begin the subsequent one, and so forth ; *asyndeton*, a series of parallel phrases without conjunctions ; *polysyndeton*, a series of words of phrases joined by conjunctions.

Such schemes are found in the speech of the narrator, of God the father and of Mary but are most common in the exchanges between Christ and Satan. A first sample may be taken from the exchanges between Christ and Satan in Book I :

> "........though I have *lost*
> Much lustre of my native brightness, *lost*
> To be beloved of God, I have not *lost*
> To love, at *least* contemplate and admire,
> What I see excellent in *good, or fair*,
> *Or virtuous* ; I should so have *lost* all sense.
> What can be then *less* in me than desire
> *To see* thee and approach thee, whom I know
> Declared the Son of *God*, *to hear* attent
> Thy wisdom, and *behold* thy *God*like deeds ?
> *Men* generally think me much a foe
> To all *mankind* ; Why should I ? They to me
> Never did wrong or violence, *by them*
> I *lost* not what I *lost ;* rather *by them*
> I *gained* what I have *gained*, and *with them* dwell
> Copartner in these regions of the world,
> If not disposer—lend them *oft my aid*,
> *Oft my advice* by presages and signs,
> And answers, oracles, portents, and dreams,
> Whereby they may direct their future life.
> Envy, they say, excites me, thus to gain
> Companions of my misery and woe !
> At *first* it may be ; but, *long since* with *woe*

Nearer acquainted, now I feel by proof,
That fellowship in pain divides not smart,
Nor lightens aught each man's peculiar load ;
Small consolation, then, were Man adjoined."
—(Book I, *Lines* 377-403).

The words in italics indicate the elaborate ploce on *lost* reinforced by identical end rhyme and the near rhymes *least* and *less* as well as by the contrast word, *gained.* Christ responds to this speech with similar rhetorical schemes :

"Deservedly thou griev'st, composed of *lies*
From the *beginning,* and in *lies* wilt *end*,
Who boast'st *release* from Hell, and *leave to come*
Into the *Heaven* of *Heavens*. Thou *com'st*, indeed,
As a poor miserable captive thrall
Comes to the place where he before had sat
Among the prime in splendour, now deposed,
Ejected, emptied, gazed, unpitied, shunned,
A spectacle of *ruin of scorn,*
To all the *host of Heaven* ; the *happy* place
Imparts to thee no *happiness*, no *joy*—
Rather *inflames* thy torment, representing
Lost bliss, to thee no more communicable ;
So never more *in Hell* than when *in Heaven*.
But thou art serviceable to *Heaven's* King.
Wilt thou impute to obedience what thy fear
Extorts, or pleasure to do ill *excites* ?
What but thy *malice moved* thee to *misdeem*
Of righteous Job, then cruelly to *afflict* him
With all *inflictions* ? but his patience won.
The other service was thy chosen task,
To be a *liar* in four hundred mouths ;
For *lying* is thy sustenance, thy food.
Yet thou pretend'st to *truth* ; all oracles
By thee are given, and what confessed more *true*
Among the nations ? that hath been thy craft,
By mixing somewhat *true* to vent more *lies*."
—(Book I, *Lines* 407-433).

In the above quoted passage the elaborate 'traductios' on *come, heaven, happy, lies, truth, afflict* ; the antithesis of *truth* / *lies* ; the frequent near rhyms, such as, *extorts*/*excites* and *imparts*/ *inflames* contribute to the argument of Christ who overthrows Satan's pretences. The single line (414) bracylogia clearly expresses Christ's scorn. Here is another passage which expresses emotion. The patterning is very intricate :

> "To whom the Tempter inly racked, replied :—
> 'Let that *come* when it *comes* ; all hope is lost
> Of my reception into grace ; what *worse* ?
> For where *no hope is left*, *is left no fear* ;
> If there be *worse*, the expectation more
> Of *worse* torments me than the feeling can.
> I would be at the *worst* ; *worst* is my port
> My harbour, and my ultimate repose,
> The end I would attain, my final good.
> *My error* was my *error*, and my *crime*
> My *crime* ; whatever for itself condemn'd,
> And will alike be punish'd, whether thou
> *Reign* or *reign* not—though to that gentle brow
> Willingly I could fly, and hope thy *reign*,
> From that placid aspect and meak regard,
> Rather than aggravate my evil state,
> Would stand between me and thy Father's ire
> (Whose *ire* I dread more than the *fire* of Hell)
> A *shelter* and a kind of *shading cool*
> Interposition, as a *summer's cloud*,
> If I, then, to the *worst* that can be *haste*,
> Why move thy feet so slow to what *is* best ?"
> —(Book III, *Lines* 203-224).

The patterning is elaborate : ploce and traductio and epizeuxis throughout on *worse*, *worst* ; ploce on *error*, *crime*, *reign* ; a true rhyme ire / fire that has a punning effect ; a near rhyme *haste / best* ; an alliteration in *shading cool / summer's cloud*.

Christ's reply to the learning temptation :

> "*Think not* but that *I know* these things ; or *think*
> *I know* them *not*, *not* therefore am I *short*
> Of *knowing* what I *ought* : he who receives
> *Light from above*, *from the fountain of Light*,
> No other doctrine needs, though granted *true*
> But these are *false*, or little else but *dreams*,
> *Conjectures*, *fancies*, built on nothing firm"
> —(Book IV, *Lines*, 286-292).

is unparalleled and remarkable for a tight pattern. There are two *epanalepses* repeated within four lines of each other : Line 286 begins and ends with *think*, line 289 with *light*. The passage has a traductio on *know* functioning in antithesis to *think* and also in the climactic series of terms *think*, *know*, *light*, *true*. The slant rhyme *short* | *not* | *ought*, the ploce *I know* | *I know*, the parison *from above* | *from* the *fountain* further knit the passage together. Christ's true wisdom is set off against the inferior vain learning by the antithesis *true* | *false*, and by the bracylogia *dreams*, *conjectures*, *fancies*.

It is difficult to miss the serene power with which the lofty sentences are woven and the dignified rhythms move. For example,

> "The city which thou seest no other deem
> Than great and glorious Rome. Queen of the Earth
> So far renown'd, and with the spoils enrich'd
> Of nations ; there the Capitol thou seest
> Above the rest lifting his stately head.
> On the Tarpeian rack, her citadel
> The Imperial Palace, compass huge and high
> The structure, skill of noblest architects,
> With gilded battlements, conspicuous far,
> Turrets and terraces and glittering spires."

"There is more art in the drawing out of the sense from line to line than a careless reader may at first perceive."

Epic Similes

There are a few epic similes in *Paradise Regained*. Even though they are sparingly used these similes do help to heighten the style of the poem. The first simile addresses itself to the ancient epic ideal of prowess, comparing the Parthian military forces to the martial strength of Charlemagne's knights gathered to storm Albracca :—

> "Such forces met not, nor so wide a camp,
> When Agrican, with all his northern powers,
> Besieged Albracca, as romances tell,
> The city of Gallaphrone, from thence to win
> The fairest of her sex, Angelica,
> His daughter, sought by many prowest knights,
> Both Paynim and the peers of Charlemagne.
> —(Book III, *Lines* 337-343).

The other five similes, all in Book IV, characterize Satan in defeat. Three of them make up a finely graded sequence of comparisons for Satan's now compulsive temptation behaviour, offering first a human analogue, then one in the animal kingdom, and finally one in intimate nature, thereby imaging in the sequence itself Satan's steady disintegration and loss of control.

> "But as a man who had been matchless held
> In cunning, over-reached where least he thought,
> To salve his credit, and for very spite,
> Still will be tempting him who foils him still,
> And never cease, though to his shame the more ;
> Or as a swarm of flies in vintage-time,
> About the wine-press where sweet must is poured,
> Beat off, returns as oft with humming sound ;
> Or surging waves against a solid rock,
> Though all to shivers dashed, the assault renew,
> (Vain battery !) and in froth or bubbles end ;
> So Satan........." —(Book IV, *Lines* 10-21).

The two longer epic similes compare Satan's defeat by Christ to Antaeus' defeat by Hercules and to the Sphinx's destruction by Oedipus (Bk. IV, *ll.* 563-575). The last two similes are a kind of condensed epic simile, for they all set-up implied comparisons with Christ on the basis of familiar associations between type and anti-type. The condenses epic simile is suitable to the scope of the brief epic.

Imagery

The poetic language of *Paradise Regained* is further enriched by several image patterns. One such pattern presents Christ as Rock in opposition to Satan as Spirit of the air. Satan "flies to his place" in "mid-air" to hold his consistory (line 39), he is "into air diffus'd" (line-500) after the failure of his first temptation, and he gathers all the powers of the air—storm, tempest, lightning, thunder—to terrify Christ in the storm scene. On the other hand, Christ's allusion to Daniel's metaphor for his kingdom as a "stone that shall to pieces dash / All monarchies besides." (Bk. IV, *ll.* 149-150) relates the rock image to Christ, and after the storm Satan declares that Christ has shown himself "Proof against all temptation as a rock / Of adamant."—(Bk. IV, *ll.* 533-534). Again Satan's compulsive temptation are compared to "surging waves against a solid rock" which end in bubbles and froth (Bk. IV, *ll.* 18-20).

Next we have the light-darkness imagery identifying Christ as a source of light in conflict with Satan as the power of darkness. Satan's "gloomy consistory" takes place "within thick clouds and dark tenfold involv'd." The desert is a place "with dark shades and rocks environ'd round", "a pathless desert, dusk with horrid shades", a place double-shaded by "Night with her sullen wing" because it is under Satan's domination. Christ comes into this place as light-bearer : "Our Morning Star then in his rise." In replying to the temptation of learning Christ identifies himself as one who "receives / Light from above, from the fountain of light." Satan is called "the Prince of darkness" and the angels call Christ as "True image of the Father thron'd / In the bosom of bliss, and light of light / Conceiving"

There is also the hunger-food imagery identifying Christ as the purveyor of the true nourishment for body and soul from God and Satan as the purveyor of false nourishment to body and spirit. Christ endures throughout the poem a twofold hunger, his physical hunger being a kind of metaphor for the spiritual hunger fed only by God's word. Satan predicts that Christ will die" pin'd with hunger and with drought" and urges him to provide bread from stones. Christ's answer refers to God as the source of physical and spiritual food : "Man lives not by bread only, but each word / Proceeding from the mouth of God, who fed / Our fathers with Manna". Then he declares "lying is thy sustenance, thy food.'' Christ is "with holiest meditations fed" and is "hungering more to do my Father's will." Satan taunts Christ with his "hunger-bit" condition, and Christ rejects "the sumptuous gluttonies and gorgeous feasts." In the last part of the poem Christ is "sated by / A table of celestial food, Divine / Ambrosial."

The pervasive martial imagery in the poem establishes a submerged metaphor, the temptation as single combat between Christ and Satan. The invocation describes Christ as entering the desert "his victorious field / Against the Spiritual foe". The Baptist John proclaims with a voice "More awful than the sound of trumpet." This evokes the suggestion of a herald with a trumpet calling knights to do battle in the lists. God speaks of Christ's temptation as "the rudiments of his great warfare, "against Sin and Death. The angelic choir proclaims that Christ is entering "his great duel, not of arms, / But to vanquish by wisdom hellish lies." Christ's victory is described in warlike terms such as "vanquish'd", "to pieces dash'd", "smites". The Hercules-Antaeus simile compares Satan's temptation with that notable mythical duel. Finally the angelic hymn praises Christ as "Queller of Satan" who has given Satan "the last and deadliest wound".

Puns

Word-play is a prominent aspect of the style of *Paradise Regained*. There are a good number of puns based upon etymology and verbal reflections or echoes, often ironic. Milton's reference to Satan as being "with the voice divine nigh *thunder-struck* calls upon the vivid metaphorical meaning, struck by thunder, and suggests also the Titans struck by Jove's thunder : this latter implication is reinforced a little later as Satan recalls how "his fierce thunder drove us to the deep." This metaphor also carries the farther suggestion that in the present conflict Satan is thunderstruck not by the power of God but simply by the voice divine, the word. Milton uses etymological puns, as in the description of the ravens abstaining from the food they brought to Elijah, "Though *ravenous*" (Bk. II, *ll.* 267-69). When Christ says that he proposes "At least to *try*, and teach the erring soul / not wilfully misdoing" he uses *try* in the sense of attempt, and also in the sense of separating good from bad, as pure metal from dross. The word also signifies that Christ will try the good and the wicked in a judicial sense.

God's speech contains many puns. When the Father says that "henceforth I *expose* / To Satan ; let him tempt and now *assay* / His utmost subtlety," he puns on the several meaning of *expose* : to abandon or lay open to danger, to exhibit openly for admiration and to set forth or explain. He also puns on *assay* which means Satan is to put to proof or try Christ's subtlety, and also practise by way of trial his own subtlety. When God says that Christ will win "What the first man lost / By *fallacy* supris'd" the word *fallacy* refers in general to `deception by sophistry, by false or unsound arguments, which is especially relevant to Adam's and Christ's trial. Again the comment that Christ will defeat Sin and Death "by humiliation and strong *sufferance*"—the comment suggests both his actual suffering and also the patience and endurance he displays.

Satan's speech also contains puns. When he remarks to Christ : "Of thee these forty days none hath regard / Forty and more *deserted* here indeed" he puns upon Christ's abandoned situation in the desert. The line "with granted leave *officious* I return" means that Satan returns in an obliging and dutiful manner and suggests that the leave given him to return is somehow official : The other meaning of *officious*, unduly forward in pressing services, meddlesome is exactly descriptive of Satan's manner. When Satan refers to "*Babylon the wonder* of tongues, he means that all men speak admiringly of Babylon as one of the seven wonders of the world. There is also a reference to the Babel of *Genesis*, the origin of the confusion of tongues. When Satan says that the visions he presents will cause Christ to "quit / Those *rudiments,* the allusion is Christ's supposed rusticity and lack of experience. It also recalls God's use of the term *rudiments* to indicate that Christ would learn in the desert the first principles of his great warfare against Satan.

SUMMARY OF PARADISE REGAINED

BOOK I

Milton begins his poem with a brief statement of his theme, namely "Recovered Paradise". Man's disobedience lost Paradise, and Christ's firm obedience will regain it. Adam's action produced a wilderness in the midst of Eden, and Christ's action raised Eden in the wilderness. Milton invokes the Heavenly Spirit to inspire his "prompted song".

The narrative starts with the baptism of Christ by John the Baptist at Bethabara, and the proclamation from Heaven that he is the son of God. Satan, alarmed, summons a Council of his peers in mid-air to tell them what he had seen and take infernal council. He announces his determination to find out if Christ is really the prophesied Messiah and to tempt him to destroy his perfection and Messianic claims by committing specific sins. He proposes himself for the mission.

After a brief interlude in Heaven, where we see God with a confident smile telling Gabriel that he is about to expose Christ to Satan's 'utmost subtlety', and prophesying complete victory for him, the interest shifts to the mind of Christ himself. We see him communing with himself after his forty days in the wilderness without food wondering what God has in store for him, and determined to await patiently the revelation of His purpose. Christ meditates on matters concerning his past life :

> "When I was yet a child, no childish play
> To me was pleasing ; all my mind was set
> Serious to learn and know, and thence to do,
> What might be public good ; myself I thought

> Born to that end, born to promote all truth,
> All righteous things."

In those earlier years he considered himself to be a dedicated man with political ambitions to free his country from tyranny and bring about the reign of truth and justice. He grows conscious of his sonship of God and of his divine mission quoting his mother's confirmatory words and the heavenly confirmation made at his baptism. Now Satan appears before Christ in the likeness of "an aged man in rural weeds". He suggests that he, whom he had lately heard "our new baptising prophet" attest to be the Son of God, should turn the stones around him into bread "and us relieve with food". Christ seeing through his guile, replies firmly :

> "......Who brought me hither
> Will bring me hence ; No other guide I seek."

When Satan's suggestion becomes more specific, Christ calmly points out that God supported Moses on the mount and Elijah in the wilderness : "Why dost thou then suggest to me distrust" ? Christ also states that he knows Satan's identity. Christ's calm refusal to do anything which might suggest distrust of God produces a change in Satan's style, which becomes steadily more persuasive and rhetorical. Satan, having been recognized, proceeds to build himself up as at once heroic and pitiful, a character worthy of respect and at the same time deserving compassion, and flattery is added to the cunning mixture of boasting and self-pity. It is a remarkable speech, ending with deliberate art on an elegiac note :

> "......but long since with woe.........
> Man fall'n, shall be restor'd, I never more."

Christ is not fooled :

> "To whom our Saviour sternly thus repli'd.
> Deservedly thou griev'st, compos'd of lies
> From the beginning, and in lies wilt end ;......"

He goes on to taunt Satan with having been the deceiver of man through the oracles of the pagan world ; but "God hath now sent his living Oracle / Into the world." Satan counters this hopelessly with the argument that he loves virtue though he does not follow it, adding that God allows sinners to approach His altar, and therefore, Christ should give access to him. Christ replies tersely :

> "Thy coming hither, though I know thy scope,
> I bid not, or forbid ; doe as thou find'st
> Permission from above ; thou canst not more."

So the first temptation ends, Satan temporarily disappears, and Jesus is left alone in the wilderness :

> "........for now began
> Night with her sullen wing to double-shade
> The Desert, fowls in their clay nests were couched ;
> And now wild Beasts came forth the woods to roam."

BOOK II

Meanwhile Andrew and Simon, the disciples of Christ, wonder what has happened to their master and pray for his return. Mary expresses motherly concern over her son's prolonged absence. Jesus himself, left by the Devil, ponders "all his great work to come". Satan confers again with his Council and reports to the devils of his lack of success. He also seeks their advice and assistance in a renewed attempt to ensnare Christ. The dissolute Belial counsels Satan "to set women in his eye and his walk", but Satan scornfully rejects the suggestion. He proposes to tempt Christ's constancy "with manlier objects", or that which only seems to "satisfy lawful desires of nature." The devils have completely lost their grip, and Belial's suggestion has the ring of routine advice trotted out because his imagination is now incapable of rising to any further. Satan's rejection of the temptation through female beauty reveals at least some degree of clear understanding of the last infirmity of noble minds. With a chosen band of helpers, Satan returns to the desert.

We then turn to Jesus, communing with himself again, wondering what is to happen to him. He feels hunger but his bodily strength is not impaired, so that while he has a desire for food he has not an absolute need of it. He hungers more to do God's will and awaits in all things for the guidance of God.

We see Jesus sleeping after his silent walking and meditation, dreaming of food "as appetite is wont to dream". He dreams of nothing luxurious, but of "Nature's refreshment", of the ravens bringing food to Elijah and Daniel's diet of pulse. And in the morning he rises, still fasting, to look in vain for some comforting sign of some human habitation or activity. He walks into a pleasant grove.

Satan reappears clad this time in courtly garments, and he brings on a magnificient banquet consisting of choicest food and wine ; with beautiful waiters and waitresses in attendance. Satan approaches Christ and invites him to enjoy the banquet using the attendant spirits as his own servants. Jesus replies temperately that he has a right to all things, but will not accept Satan's gift, he could command the angels to attend him but would not do so. He concludes his speech with contemptuous acerbity :

> "And with my hunger what hast thou to do ?
> Thy pompous delicacies I condemn,
> And count thy specious gifts no gifts, but guiles."

Satan turns to a more forceful argument—Christ's lack of followers and authority. How can he save the world without these ? "Money brings honour, friends, conquest and realms"—

> "They whom I favour thrive in wealth amain,
> While virtue, valour, wisdom sit in want.
> To whom thus Jesus patiently replied.
> Yet wealth without these three is impotent."

Significantly Jesus goes on to cite examples from both biblical and classical history of heroes who, their work over, returned to private life. He rejects Satan's offer of riches and realms by asserting :

> "......he who reigns within himself, and rules
> Passions desires and fears, is more a king."

He goes on :

> "But to guide nations in the way of truth
> By saving doctrine, and from error lead
> To know, and knowing, worship God aright,
> Is yet more kingly."

Satan is defeated both in logic and ethics.

BOOK III

Satan renews his assault. He points out that the counsel, the skill and the age of Jesus indicate for him a career of glory "the flame of most erected spirits". But Jesus replies with cold contempt that the praise of the rapple is not worth having. Conventional glory is won by meaningless, destructive wars. Patience and temperance are the true virtues, and Job and Socrates are cited. He seeks not his glory but God's glory. This leads Satan to press the moral aspect of the conquest of evil by good : Would not the deliverance of Isreal from the Roman yoke be a good thing ? A righteous war against the heathen is urged. But again Jesus replies coldly : "All things are best fulfilled in their due time." "They also serve who only stand and want" in fact. If *he* is the promised Messiah (he will not come out into the open and explicitly say that he is, for one of Satan's purposes is to confirm that he really is the Saviour and the Son of God). God will see that whatever is decreed will come to pass in the proper season. Meanwhile, he will continue "suffering, abstaining, quietly expecting / without distrust or doubt."

Satan now presses his point by telling Christ "Thy life hath yet been private", "the world thou hast not seen." He takes Christ to a high mountain and shows him the kingdoms of the earth.

A description follows of the contemporary state of the eastern world, divided between the powers of Rome and of the Parthians, as seen in this vision. Satan offers an alliance with, or conquest of the Parthians, and the liberation of the Jews then in captivity. Satan undertakes to secure for Christ the alliance of Parthia and offers his help and advice to Jesus in regaining David's throne. But again Jesus answers coldly, repudiating with quiet contempt "must ostentation vain of fleshy arm". As for the people of Isreal, they serve for their sins, and will be called back to God in His own time. Satan retires disappointed, but only to prepare himself for a fresh device of renewing the temptation.

BOOK IV

The book opens with an account of Satan's perplexity and confusion. He had succeeded easily with Eve,

"......but Eve was Eve;
This far his over-match."

He makes one final effort and puts forth all "the persuasive rhetoric that sleeked his tongue" to build up a glorious picture of the civilization of Greece and Rome. Turning to the Western side, Satan draws Christ's attention to 'great and glorious Rome, Queen of the earth' ruled by an heirless, 'old and lascivious emperor Tiberius.' He proposes the expulsion of the wicked emperor, and promises victory ensuring for Christ a greater and better empire. Christ replies that the magnificence and luxury of Rome are worth nothing. He is also not bothered about punishing the immoral ruler Tiberius for "Let his tormentor, Conscience find him out." He has no sympathy for the Roman people "Victor once, now vile and base." Satan then impudently attempts to enhance the value of his offer by imposing the condition of worship to him as superior lord. Becoming ever more contemptuous of the now desperate Satan, Jesus replies, "I never lik'd thy talk, thy offers less." He also bids the devil : "Get thee behind me."

With great effort Satan recovers himself from his shock of failure, but does not give up his attempt. He explains to Jesus that he did everything he could only to ascertain whether Christ was the *Son of God* in a different sense from that in which angels and men are. He tempts Christ with the prospect of another kingdom, the kingdom of the mind. Christians can acquire wisdom and learning so needful for the conversion of the Gentiles. Pointing out Athens, Satan urges the attractions of her poets, orators, and philosophers. To the offer of Greek wisdom and literature Jesus replies that such knowledge is false or unsubstantial. Though Greek philosophy has its virtues, they are pale beside those of the Hebrew prophets. *Sion's Songs* are better than Greek literature, and 'our prophets' the greatest orators, and the "light from above" brings him all the doctrine he needs. Satan, who has now spent all his hope, ends his arguments by foretelling that Christ will have to undergo. He angrily tells the unmoving Jesus that he will leave him in the wilderness where he found him wandering alone. Satan brings Christ back to the wilderness, and the second night falls. The Devil uses the night for preparing the third temptation by endeavouriug "to tempt the Son of God with terrors dire" by means of dreams and a dreadful thunderstorm.

When the morning comes, Satan returns. He points the moral of the Storm as auguring ill for Christ. Then 'swollen with rage' at Christ's defiance and his own failures, he loses his judgment. He claims equality with Christ ('The Son of God I also am' he says) and hurries him to the pinnacle of the temple to see whether by physical test Christ is indeed what he claims to be. Christ is to stand upright or fall from the pinnacle ; if he is the Son of God, angels will save him. Christ says :

> "Tempt not the Lord, thy God."

But something greater happens. Christ does not fall ; he stands ; and it is Satan, his period of power ended, who falls.

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed

Angels then come, bear Christ away and feed him from the Tree of Life. They sing the triumph of Christ over Satan. Christ, unobserved,

> "Home to his mother's house private returned."

SELECT CRITICAL OPINIONS

GRIERSON

It may, I think, have been a realization of what he had done, of how far his creative and vivid imagination had disturbed the balance of his thought, that led him to compose *Paradise Regained* in so different a tone and manner. A less great poem than its predecessor, it is a more harmonious poem. The tone is not that of Milton the poet, the creator, but of Milton the thinker, grave, restrained, austere. The *Book of Job* is the model, and like that poem it is a series of dialogues and monologues with beautiful descriptive connecting links. It has never been a general favourite, though it has appealed strongly to some readers, a select audience ; and seen in a proper perspective it seems to me a noble and intriguing poem, pre-eminently the poem of Miltonic Puritanism, which is not quite the Puritanism of Cromwell or Bunyan : the poem of the restrictive virtues—contempt of pleasure and wealth and glory, the submission of the will to God and to God only, the tempter of the men who broke the yoke of Philip in the Lower Countries and brought our attractive but impossible Charles to the scaffold. What Milton failed to apprehend, what his character and upbringing, his great disappointment in love, his years of political warfare made him incapable of fully apprehending, is that the restrictive virtues in themselves are somewhat cold and negative. They too must have their root in a passionate love of God and our fellow-men. 'The treasuries of Heaven are not negations of passion, but realities of intellect from which all the passions emanate uncurbed in their eternal glory. We miss in Milton's Christ the note of passionate, self-forgetting love. He is too serene and forbidding, if noble and imperturbable.

* * *

When Milton's Quaker friend Elwood handed him back the manuscript of *Paradise Lost*, he observed, "Thou hast said much here of Paradise lost, but what hast thou to say of Paradise found ?" The question showed Milton that though he had said something of the Redemption, he had not said enough for the

Friends whom he respected. *Paradise Regained* is a sequel to *Paradise Lost*, but not a continuation of it. The two poems differ widely in scope and treatment. In his tract *The Reason of Church Government urged against Prelaty* Milton had distinguished two kinds of epic, 'diffuse' like the *Iliad*, and 'brief' like the *Book of Job*. *Paradise Regained* belongs to the latter kind. It resembles its prototype not only in being brief but in containing more argument than action ; Job's patience too foreshadows Christ's.

If Milton's theme was the Redemption, why did he choose an episode so briefly related in the Gospels ? The answer is clear : Paradise was lost when Adam yielded to the Tempter, regained when Jesus withstood him :

> "Winning by conquest what the first man lost
> By fallacy surpris'd."

In whatever sense Milton held the doctrine of Atonement, he nowhere dwells on the miraculous efficacy of Christ's sacrifice in washing away sin ; for him redemption means the victory of reason over passion ; and of this the Temptation is the supreme example.

The Restoration shattered Milton's hopes of civil and religious freedom ; but he still possessed that inner freedom which comes of willing submission to God's will, and can raise itself and Eden in the waste wilderness. It was in this spirit of resignation that he wrote *Paradise Regained.* In the order of the temptations he follows St. Luke. He treats the first temptation lightly as a preliminary test of Jesus' claim to Sonship ; the third he regards as merely a parting insult flung out by the baffled Tempter. It is on the second that he expatiates—"the kingdoms of the world and the glory of them", to which he adds an item not warranted by Scripture—the temptation of learning. Power and glory are disposed of by arguments familiar to Stoics and Christians alike ; but the disparagement of Greek poetry and philosophy is strange. Can Milton have gone so far beyond Arianism as to represent Jesus as possessed by Jewish prejudice ? No ; he is speaking his own mind. There is one thing needful, and it is not learning. The warrior-saints of the commonwealth were not learned. The true believer needs only the word of God, and the Inner Light to read it by. The Humanist in Milton has succumbed to the Puritan.

SEELEY

I can well understand the story that Milton himself preferred the *Paradise Regained* to the *Paradise Lost*. It had been his ambition all along to paint heroism, to celebrate ideal virtue. He conceived himself as a bard, as one whose function it was to encourage his countrymen to virtue and great deeds by putting before them great examples....... In his early description of the poem he intended to produce, the most prominent feature is the pattern of a Christian hero. Now, in the *Paradise Lost* he had missed this mark altogether. The most prominent feature here is the gigantic figure of embodied evil. He had summoned ideal virtue to appear, and the summons had been answered by the Prince of Darkness. Aspiring to encourage and elevate men's minds, and having himself a sanguine temperament, he had produced a dismal tragedy of the weakness and failure of humanity. He must have felt that he owed some reparation to his own genius for having employed it on a subject to which it was not naturally inclined. This reparation he made in *Paradise Regained*. He presented that picture of ideal virtue which he had promised long before.......

But what shall we think of the ideal of perfect virtue which is presented to us in this poem ? In most Christian churches, I imagine, it is coldly regarded. It is a high ideal, but it does not strike most people as the Christian ideal. The truth is that we feel here, as in the *Paradise Lost*, the touch of the Renaissance. Milton's source of inspiration is not—it scarcely ever is—the New Testament, but Plutarch and the Old Testament together. The great men of the Greek republics and the Jewish prophets, these were the materials out of which he constructed his ideal......

As then we saw the Renaissance in *Paradise Lost* in the adoption of the forms of heathen mythology, so in *Paradise Regained* we find it in the adoption of the classical conception of virtue......

Even in *Paradise Regained* there is little richness of style, but the great panorama from the mount has a certain material magnificence which every one can appreciate. There is no splendour of this kind in *Samson* ; colour, which in his early poems is most rich and glowing, and in *Paradise Lost*, is still rich, begins to grow faint in *Paradise Regained*, and disappears entirely in *Samson*. But the essential individuality of the man seems to appear only the more impressively. What you see here is, not the dazzling talents and accomplishments of the man, but the man himself. It is pure greatness and grace, a white marble statue by the hand of a Phidias.

DR. GARNETT

Paradise Regained, is in one point of view the confutation of a celebrated but eccentric definition of poetry as a 'criticism of life'. If this were true it would be a greater work than *Paradise Lost*, which must be violently strained to admit a definition not wholly inapplicable to the minor poem. If, again, Wordsworth and Coleridge are right in pronouncing *Paradise Regained* the most perfect of Milton's works in point of execution the proof is afforded that perfect execution is not the chief test of poetic excellence. Whatever these great men may have propounded in theory, it cannot be believed that they would not have rather written the first two books of *Paradise Lost* than ten such poems as *Paradise Regained*, and yet they affirm that Milton's power is even more advantageously exhibited in the latter work than in the other. There can be no solution except that greatness in poetry depends mainly upon the subject, and that the subject of *Paradise Lost* is infinitely the finer. Perhaps this should not be. Perhaps to 'the visual nerve purged with euphrasy and rue' the spectacle of the human soul successfully resisting supernatural temptation would be more impressive than the material sublimities of *Paradise Lost*, but ordinary vision sees otherwise. Satan 'floating many a rood' on the sulphurous lake, or 'up to the fiery concave towering high,' or confronting Death at the Gate of Hell, kindles the imagination with quite other fire than the sage circumspection and the meek fortitude of the Son of God...... The passages in *Paradise Regained* which most nearly approach the magnificence of *Paradise Lost*, are those least closely connected with the proper action of the poem, the episode with which Milton's art and opulent fancy have veiled the bareness of his subject. The description of the Parthian military expedition ; the picture, equally gorgeous and accurate, of the Roman empire at the zenith of its greatness ; the condensation into a single speech of all that has made Greece dear to humanity......these are the shining peaks of the regained Paradise, marvels of art and eloquence, yet, unlike *Paradise Lost*, beautiful rather than awful. The faults inherit in the theme cannot be imputed to the poet. No human skill could make the second Adam as great an object of sympathy as the first ; it is enough and it is wonderful, that spotless virtue should be so entirely exempt from formality and dullness. The baffled Satan, beaten at his own weapons, is necessarily a much less interesting personage than the heroic adventurer of *Paradise Lost*.

DOUGLAS BUSH

Paradise Regained (1671) is a simpler kind of drama, in a style of almost uniformly simple statement. Alone in the wilderness, but with light from above, the ideal man, the type of humble obedience, resists all the allurements of the world and, finally, of the intellectual pride that had seduced Eve. It is only with the last temptation and its swift sequel that the hero's divinity is made fully manifest.

COLERIDGE

I do not doubt that the poetic dialogue of the *Book of Job* was Milton's model for the general scheme of his *Paradise Regained.* Readers would not be disappointed in this latter poem, if they proceeded to a perusal of it with a proper preconception of the kind of interest intended to be excited in that admirable work. In its kind it is the most perfect poem extant, though its kind may be inferior in interest—being in its essence didactic—to that other sort, in which instruction is conveyed more effectively, because less directly, in connection with stronger and more pleasurable emotions, and thereby in a closer affinity with action. But might we not as rationally object to an accomplished woman's conversing, however agreeably, because it has happened that we have received a keener pleasure from her singing to the harp ?

WORDSWORTH

Paradise Regained was the most perfect in *Execution of* anything written by Milton.

HALLAM

The love of Milton for dramatic dialogue, imbibed from Greece, is still more apparent than in *Paradise Lost* ; the whole poem, in fact, may almost be accounted a drama of primal simplicity, the narrative and descriptive part serving rather to diversify and relieve the speeches of the actors, than their speeches, as in the legitimate epic, to enliven the narration. *Paradise Regained* abounds with passages equal to any of the same nature in *Paradise Lost* ; but the argumentative tone is kept up till it produces some tediousness, and perhaps on the whole less pains have been exerted to adorn and elevate that which appeals to the imagination.

BROOKE

Milton holds that the Son of God existed before the world was made, but was not co-eternal with the Father; nor co-essential; nor co-equal. He is not in any sense the supreme God. His nature and power are divine, but the nature is given and the power delegated. Nothing can be clearer than that Milton was a deliberate Arian. That he was an Arian, makes passage after passage in *Paradise Lost* and *Paradise Regained* clear. He did not dramatize heaven, as some have said, by dividing the Father and the Son. They *were* two Persons to him...... There is in Christ the union of two natures; but the divine nature is not of the same essence as the Father, and the divine nature was in partial abeyance during his life on earth. Being a creature, this divine person was capable of temptation, and of fall.

T. B. SHAW

It is evident that the only event comparable in importance to the Fall of Man was the Redemption of Man through the voluntary sacrifice of the Saviour; and that the Cross is the natural counterpart to the Tree of Knowledge, of Good and Evil; Calvary the true *Pendant* to Eden. It is uncertain whether to attribute to advanced age or the consciousness of falling powers Milton's selection for the subject of his second epic of an event in the history of our Lord which however important in itself, is unquestionably far less momentous than the consummation of the great act of human redemption.

R. C. BROWNE

The personal reference is never absent in Milton's work. The down-trodden Puritans brooded over the disappointment of their darling hopes, 'and as the days increased, increased their doubts.' It was surely natural that their poet should turn to contemplate the circumstances in which the Kingdom of Heaven did come with power, and seek to realize rather the victory of the Son of Man over the perplexities of life and the suggestions of evil, than the final triumph of his death.

G. L. CRAIK

But surely the comparison which the companionship or sequence of the two Miltonic epics most forcibly suggests to a true feeling of both their resemblance and their difference, and of the prevailing spirit that animates each, is that of the Old and the New Testaments. The one is distinctively Hebrew the other as distinctively Christian. With much in common, they have also, like the two religions, and the two collections of sacred books, much in which they are unlike, and in a certain sense opposed to one another, both in manner and in sentiment. The poetry of the *Paradise Lost*, all life and movement, is to that of the *Paradise Regained* what a conflagration is to a sunlit landscape. In the one we have the grandeur of the old worship, in the other the simplicity of the new. The one addresses itself more to the sense, the other to the understanding. In respect either of force or of variety, either of intense and burning passion, or of imaginative power, mingling and blending all the wonders of brightness and gloom, there can be no comparison between them.....

It is commonly said that Milton himself professed to prefer the *Paradise Regained* to the *Paradise Lost*. The probability is that, if he asserted the former to be the better poem of the two, it was only in a qualified sense, or with reference to something else than its poetical merits, and in the same feeling with which he explained the general prevalence of the opposite opinion by attributing it to most people having a much stronger feeling of regret for the loss of Paradise than desire for the recovery of it, or atleast inclination for the only way in which it was to be recovered.

BAILEY

Paradise Regained is a very bare poem. It has none of the splendours of its predecessor ; no scenes in which we hear the full voice of that Milton—

> "......whose Titan angels, Gabriel, Abdiel.
> Starr'd from Jehovah's gorgeous armouries,
> Tower, as the deep-domed empyrean
> Rings to the roar of an angel onset ;"

nor yet any of those others which delighted Tennyson even more, the scenes of Adam's—

> "......bowery loneliness,
> The brooks of Eden mazily murmuring,
> And bloom profuse and cedar arches."

It has no love, no sin, no quarrel, no reconciliation, no central moment of tragic suspense, indeed no human action at all. And Milton has refrained almost absolutely from adorning it with the similes which are among the chief glories of *Paradise Lost*. It is, in fact, as Mark Pattison has said, "probably the most unadorned poem extant in any language."

JOHNSON

Of "*Paradise Regained*" the general judgment seems now to be right, that it is in many parts elegant, and everywhere instructive. It was not to be supposed that the writer of "*Paradise Lost*" could ever write without great effusions of fancy, and exalted precepts of wisdom. The basis of "*Paradise Regained*" is narrow; a dialogue without action can never please like an union of the narrative and dramatic powers. Had this poem been written not by Milton, but by some imitator, it would have claimed and received universal praise.

TILLYARD

Paradise Regained may be narrower in scope than the other great works of Milton, but I do not wish to suggest by what I have just said that it can be narrowed to the compass of the Morality. The unearthly dialogue between Reason on the one hand and Passion in every subtle and sophisticated form on the other in the enchanted wilderness may indeed suggest some dramatized contest of virtues and vices for the possession of the human soul. But such dialogues are only part of *Paradise Regained*, for into dimness are projected, like a sudden vision in a dream, the dazzling pageants of fair women, gorgeous banquet, and earthly pomp. And it is this contrast between brown shades and brilliant light that gives the poem its strong fascination. Nor is the contrast distracting, for its two parts are united by the common element of unnaturalness.

It looks as if Milton had deliberately divested his poem of all relation to ordinary life, just as in Books Nine and Ten of *Paradise Lost* he had done his best to be dramatic. And he has done this because he wishes to say that the business of the human mind with itself and its Creator counts for more than all its relations with human beings. The dim wilderness stands for the loneliness of the individual mind, cut off from the experiences of every day and from the support of its fellows in its struggle for self-mastery, while the dreamlike and artificial brilliance of the spectacles that tempt the mind expresses at once the glamour of worldly success and its essential insubstantiality.

Two of the best known lines of the poem—

"Knights of Logres, or of Lyones,
Lancelot or Pelleas, or Pellenore,"

may help to a further comparison. Milton was thinking in these lines of the 'lofty fables and romances' (the reading of his early youth, as he tells us in the *Apology for Smectymnuus*) and of Malory's *Morte d' Arthur* in particular. It is in Malory's account of the quest of the Grail that we get a resemblance, not very strong perhaps but certain enough to *Paradise Regained.* In this episode Malory uses allegory very freely (as he does not use it elsewhere in his book) and corresponding to this freedom is a greater unreality of setting. The waste lands which the questing knights traverse and the shows fabricated by the fiends to entice them are not without their kinship to the wilderness and the pageants of *Paradise Regained* ; and indeed the whole Grail episode might be said to stand in the same relation to the rest of *Morte d' Arthur as Paradise Regained to Paradise Lost*.

Finally let me mention the charming hints on the nature of *Paradise Regained*, given by Charles Lamb in his essay on *Grace before Meat*, where he speaks of the banquet in the Second Book.

The severest satire upon full tables and surfeits is the banquet which Satan, in the *Paradise Regained*, provides for a temptation in the wilderness :

"A table richly spread in regal mode,
With dishes piled, and meats of noblest sort
And savour ; beasts of chase, or fowl of game,
In pastry built, or from the spit, or boiled,
Gris-amber-steamed ; all fish from sea or shore,
Freshet or purling brook, for which was drained
Pontus, and Lucrine bay, and Afric coast."

The tempter, I warrant you, though these cates would go down without the recommendatory preface of a benediction. They are like to be short graces where the devil plays the host. I am afraid the poet wants his usual decorum in this place. Was he thinking of the old Roman luxury, or of a gaudy day at Cambridge ? This was a temptation fitter for a Heliogabalus. The whole banquet is too civic and culinary, and the accompaniments altogether a profanation of that deep, abstracted, holy scene. The mighty artillery of sauces, which the cook-fiend conjures up, is out of proportion to the simple wants and plain hunger of the guest. He that disturbed him in his dreams, from his dreams might have been taught better. To the temperate fantasies of the famished Son of God, what sort of feasts presented themselves ?......He dreamed indeed,

> "......As appetite is wont to dream
> Of meats and drinks, nature's refreshment sweet."

But what meets :

> "Him thought, he by the brook of Cherith stood,
> And saw the ravens with their horny beaks
> Food to Elijah bringing even and morn—
> Though ravenous, taught to abstain from what they brought :
> He saw the Prophet also, how he fled
> Into the desert, and how there he slept
> Under a juniper ; then how, awaked,
> He found his supper on the coals prepared,
> And by the Angel was bid rise and eat,
> And ate the second time after repose,
> The strength whereof sufficed him forty days :
> Sometimes, that with Elijah he partook,
> Or as a guest with Daniel at his pulse."

Nothing in Milton is finelier fancied than these temperate dreams of the divine Hungerer. To which of these two visionary banquets, think you, would the introduction of what is called the grace have been most fitting and pertinent ?"

Lamb misunderstood Satan, who was tempting not only Christ's hunger but his sense of brilliance and luxury ; but in a phrase or two he gets nearer to the nature of *Paradise Regained* than any critic I have read. 'Deep, abstracted, holy scene' ; nothing in Milton is finelier fancied than these temperate dreams of the divine Hungerer' ; these with their subdued rhythms are true aids, if only broken hints suggesting rather than informing, to the right understanding of Milton's most neglected great poem.

CHARLES WILLIAMS

It is the word "solitary", however, which looks forward to the last two poems—to *Paradise Regained* and to *Samson*. The first is completely different from *Paradise Lost*. The verse is, on the whole, less infinitely sensitive than that of the earlier poem ; it is already changing to something else. There are faw personages ; in the earlier there had been many. They are brooding rather than active. And whereas in *Paradise Lost* everything had been exposed from the beginning, now the chief thing is hidden. The centre had previously been a spectacle, now it is a secret. The blessed Virgin is in a state of expectation :

"....................his absence now
Thus long to some great purpose he observes."

Christ himself waits :

"..................to what intent
I learn now yet, perhaps I need not know".
For what concerns my knowledge God reveals."

The urgency is in Satan, but even he is here haunted by the unknown : "Who this is we must learn."

It is the discovery of this nature, which Satan does not know, and which Christ only half knows, that is the theme of the poem. Christ's answers to Satan's efforts to find out are, in a sense, riddles, for they are given half in his own terms and half in Satan's food, glory, kingdoms, earthly wisdom .....these are the temptations, through all of them, in Milton's phrase,

"......the Son of God
Went on and stayed not."

He goes on—or in ("into himself descended"). It is precisely into his Nature that the argument plunges to seek its discovery, but the moral trials are hardly enough ; at the end Milton used something else. He came to the mysterious "standing" ; moral temptation is lost in what lies behind it. "Stand or cast thyself down :" be whatever you are. But the answer is still a riddle ; it has precisely the lightness, almost the happiness, certainly the heavenly mockery which is always the answer to the hellish sneer. Satan is as hopelessly foolish as ever, and Jesus speaks to him, in the technique of this poem, as the Divine Son had spoken of him to the Father in the *Paradise Lost* :

"To whom the Son with calm aspect and clear
Lightning divine, ineffable, serene,
Made answer."

"To whom thus Jesus : Also it is written,
'Tempt not the Lord thy God', he said and stood ;
But Satan, smitten with amazement, fell."

He and his followers had been in the same case before......

> "They astonished all resistance lost,
> All courage ; down their idle weapons dropped.. ...
> Exhausted, spiritless, afflicted, fallen."
>
> "So, struck with dread and angush, fell the Fiend."

Heaven is always unexpected to the self-loving spirit ; he can never understand whence it derives, for he has himself renounced all derivation, as do those who follow him. It was this great and fundamental fact of human existence which Milton very well understood ; it was this which his genius exerted all his tenderness and all his sublimity to express ; it was this which is the cause of the continual laughter of *Paradise Lost*, and it was because of this that Milton invoked that spirit which itself derives from the co-equal Two.

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

TEXT
OF
PARADISE REGAINED

PARADISE REGAINED

THE FIRST BOOK

I, WHO erewhile the happy Garden sung,
By one man's disobedience lost, now sing
Recovered Paradise to all mankind,
By one man's firm obedience fully tried
Through all temptation, and the Tempter foiled
In all his wiles, defeated and repulsed,
And Eden raised in the waste wilderness.
Thou Spirit, who led'st this glorious Eremite
Into the desert, his victorious field
Against the spiritual foe, and brought'st him thence
By proof th' undoubted Son of God, inspire,
As thou art wont, my prompted song, else mute,
And bear through height or depth of Nature's bounds,
With prosperous wing full summed, to tell of deeds
Above heroic, though in secret done,
And unrecorded left through many an age :
Worthy t' have not remained so long unsung.
Now had the great Proclaimer, with a voice
More awful than the sound of trumpet, cried
Repentance, and Heaven's kingdom nigh at hand
To all baptized. To his great baptism flocked
With awe the regions round, and with them came
From Nazareth the son of Joseph deemed
To the flood Jordan—came as then obscure,
Unmarked, unknown : but him the Baptist soon
Descried, divinely warned, and witness bore
As to his worthier, and would have resigned
To him his heavenly office, nor was long
His witness unconfirmed : on him baptized

Heaven opened, and in likeness of a dove
The Spirit descended, while the Father's voice
From Heaven pronounced him his beloved Son.
That heard the Adversary, who, roving still
About the world, at that assembly famed
Would not be last, and, with the voice divine
Nigh thunder-struck, th' exalted man to whom
Such high attest was given a while surveyed
With wonder ; then, with envy fraught and rage,
Flies to his place, nor rests, but in mid air
To council summons all his mighty peers,
Within thick clouds and dark tenfold involved,
A gloomy consistory ; and them amidst,
With looks aghast and sad, he thus bespake :—
"O ancient Powers of Air and this wide World
(For much more willingly I mention air,
This our old conquest, than remember Hell,
Our hated habitation), well ye know
How many ages, as the years of men,
This universe we have possessed, and ruled
In manner at our will th' affairs of Earth,
Since Adam and his facile consort Eve
Lost Paradise, deceived by me, though since
With dread attending when that fatal wound
Shall be inflicted by the seed of Eve
Upon my head. Long the decrees of Heaven
Delay, for longest time to him is short ;
And now, too soon for us, the circling hours
This dreaded time have compassed, wherein we
Must bide the stroke of that long-threatened wound
(At least, if so we can, and by the head
Broken be not intended all our power
To be infringed, our freedom and our being
In this fair empire won of earth and air)—
For this ill news I bring : the Woman's Seed,

Destined to this, is late of woman born :
His birth to our just fear gave no small cause ;
But his growth now to youth's full flower, displaying
All virtue, grace and wisdom to achieve
Things highest, greatest, multiplies my fear.
Before him a great Prophet, to proclaim
His coming, is sent harbinger, who all
Invites, and in the consecrated stream
Pretends to wash off sin, and fit them so
Purified to receive him pure, or rather
To do him honour as their King ; all come,
And he himself among them was baptized—
Not thence to be more pure, but to receive
The testimony of Heaven, that who he is
Thenceforth the nations may not doubt. I saw
The Prophet do him reverence ; on him, rising
Out of the water, Heaven above the clouds
Unfold her crystal doors ; thence on his head
A perfect dove descend (whate'er it meant) ;
And out of Heaven the sovran voice I heard,
'This is my Son beloved, in him am pleased.'
His mother, then, is mortal, but his Sire
He who obtains the monarchy of Heaven ;
And what will He not do to advance his Son ?
His first-begot we know, and sore have felt,
When his fierce thunder drove us to the Deep ;
Who this is we must learn, for Man he seems
In all his lineaments, though in his face
The glimpses of his Father's glory shine.
Ye see our danger on the utmost edge
Of hazard, which admits no long debate,
But must with something sudden be opposed
(Not force, but well-couched fraud, well-woven snares),
Ere in the head of nations he appear,
Their king, their leader, and supreme on Earth.

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B. Ed
Motiyar Rainawari
SRINAGER-190003

Predman Krishen Dhar

I, when no other durst, sole undertook
The dismal expedition to find out
And ruin Adam, and the exploit performed
Successfully : a calmer voyage now
Will waft me ; and the way found prosperous once
Induces best to hope of like success."
He ended, and his words impression left
Of much amazement to th' infernal crew,
Distracted and surprised with deep dismay
At these sad tidings ; but no time was then
For long indulgence to their fears or grief :
Unanimous they all commit the care
And management of this main enterprise
To him, their great Dictator, whose attempt
At first against mankind so well had thrived
In Adam's overthrow, and led their march
From Hell's deep-vaulted den to dwell in light,
Regents, and potentates, and kings, yea gods,
Of many a pleasant realm and province wide.
So to the coast of Jordan he directs
His easy steps, girded with snaky wiles,
Where he might likeliest find this new-declared,
This man of men, attested Son of God,
Temptation and all guile on him to try—
So to subvert whom he suspected raised
To end his reign on Earth so long enjoyed :
But, contrary, unweeting he fulfilled
The purposed counsel, pre-ordained and fixed,
Of the Most High, who, in full frequence bright
Of Angels, thus to Gabriel smiling spake :—
'Gabriel, this day, by proof, thou shalt behold,
Thou and all Angels conversant on Earth
With Man or men's affairs, how I begin
To verify that solemn message late,
On which I sent thee to the Virgin pure

In Galilee, that she should bear a son,
Great in renown, and called the Son of God :
Then told'st her, doubting how these things could be
To her a virgin, that on her should come
The Holy Ghost, and the power of the Highest
O'ershadow her : this Man, born and now upgrown,
To show him worthy of his birth divine
And high prediction, henceforth I expose
To Satan ; let him tempt, and now assay
His utmost subtlety, because he boasts
And vaunts of his great cunning to the throng
Of his apostasy ; he might have learnt
Less overweening, since he failed in Job,
Whose constant perseverance overcame
Whate'er his cruel malice could invent.
He now shall know I can produce a man,
Of female seed, far abler to resist
All his solicitations, and at length
All his vast force, and drive him back to Hell—
Winning by conquest what the first man lost
By fallacy surprised. But first I mean
To exercise him in the Wilderness ;
There he shall first lay down the rudiments
Of his great warfare, ere I send him forth
To conquer Sin and Death, the two grand foes,
By humiliation and strong sufferance :
His weakness shall o'ercome Satanic strength,
And all the world, and mass of sinful flesh ;
That all the Angels and ethereal Powers—
They now, and men hereafter—may discern
From what consummate virtue I have chose
This pefect man, by merit called my Son,
To earn salvation for the sons of men.'
    So spake the Eternal Father, and all Heaven
Admiring stood a space : then into hymns

Burst forth, and in celestial measures moved,
Circling the throne and singing, while the hand
Sung with the voice, and this the argument :—
'Victory and triumph to the Son of God,
Now ent'ring his great duel, not of arms,
But to vanquish by wisdom hellish wiles.
The Father knows the Son ; therefore secure
Ventures his filial virtue, though untried,
Against whate'er may tempt, whate'er seduce,
Allure, or terrify, or undermine.
Be frustrate, all ye stratagems of Hell,
And, devilish machinations, come to nought !'
So they in Heaven their odes and vigils tuned.
Meanwhile the Son of God, who yet some days
Lodged in Bethabara, where John baptized,
Musing and much revolving in his breast
How best the mighty work he might begin
Of Saviour to mankind, and which way first
Publish his godlike office now mature,
One day forth walked alone, the Spirit leading
And his deep thoughts, the better to converse
With solitude, till far from track of men,
Thought following thought, and step by step led on,
He entered now the bordering Desert wild,
And, with dark shades and rocks environed round,
His holy meditations thus pursued :—
'O what a multitude of thoughts at once
Awakened in me swarm, while I consider
What from within I feel myself, and hear
What from without comes often to my ears,
Ill sorting with my present state compared.
When I was yet a child, no childish play
To me was pleasing ; all my mind was set
Serious to learn and know, and thence to do,
What might be public good ; myself I thought

Born to that end, born to promote all truth,
All righteous things ; therefore, above my years,
The Law of God I read, and found it sweet ;
Made it my whole delight, and in it grew
To such perfection that, ere yet my age
Had measured twice six years, at our great Feast
I went into the Temple, there to hear
The teachers of our Law, and to propose
What might improve my knowledge or their own,
And was admired by all, yet this not all
To which my spirit aspired, victorious deeds
Flamed in my heart, heroic acts, one while
To rescue Israel from the Roman yoke ;
Thence to subdue and quell, o'er all the earth,
Brute violence and proud tyrannic power
Till truth were freed, and equity restored :
Yet held it more humane, more heavenly, first
By winning words to conquer willing hearts,
And make persuasion do the work of fear ;
At least to try, and teach the erring soul,
Not wilfully misdoing, but unware
Misled ; the stubborn only to subdue.
These growing thoughts my mother soon perceiving,
By words at times cast forth, inly rejoiced,
And said to me apart, "High are thy thoughts,
O Son ! but nourish them, and let them soar
To what height sacred virtue and true worth
Can raise them, though above example high ;
By matchless deeds express thy matchless Sire.
For know, thou art no son of mortal man ;
Though men esteem thee low of parentage,
Thy Father is the Eternal King who rules
All Heaven and Earth, Angels and sons of men.
A messenger from God foretold thy birth
Conceived in me a virgin ; he foretold

Thou shouldst be great, and sit on David's throne,
And of thy kingdom there should be no end.
At thy nativity a glorious quire
Of Angels, in the fields of Bethlehem, sung
To shepherds, watching at their folds by night,
And told them the Messiah now was born,
Where they might see him ; and to thee they came,
Directed to the manger where thou lay'st ;
For in the inn was left no better room.
A star, not seen before, in Heaven appearing,
Guided the wise men thither from the East,
To honour thee with incense, myrrh, and gold ;
By whose bright course led on they found the place,
Affirming it thy star, new-graven in heaven,
By which they knew thee King of Israel born.
Just Simeon and prophetic Anna, warned
By vision, found thee in the Temple, and spake,
Before the altar and the vested priest,
Like things of thee to all that present stood."
This having heard, straight I again revolved
The Law and Prophets, searching what was writ
Concerning the Messiah, to our scribes
Known partly, and soon found of whom they spake
I am—this chiefly, that my way must lie
Through many a hard assay, even to the death,
Ere I the promised kingdom can attain,
Or work redemption for mankind, whose sins'
Full weight must be transferred upon my head.
Yet, neither thus disheartened or dismayed,
The time prefixed I waited ; when behold
The Baptist (of whose birth I oft had heard,
Not knew by sight) now come, who was to come
Before Messiah, and his way prepare.
I, as all others, to his baptism came,
Which I believed was from above ; but he

Straight knew me, and with loudest voice proclaimed
Me him (for it was shown him so from Heaven)—
Me him whose harbinger he was ; and first
Refused on me his baptism to confer,
As much his greater, and was hardly won ;
But, as I rose out of the laving stream,
Heaven opened her eternal doors, from whence
The Spirit descended on me like a dove ;
And last, the sum of all, my Father's voice,
Audibly heard from Heaven, pronounced me his,
Me his beloved Son, in whom alone
He was well pleased : by which I knew the time
Now full, that I no more should live obscure,
But openly begin, as best becomes
The authority which I derived from Heaven.
And now by some strong motion I am led
Into this wilderness ; to what intent
I learn not yet, perhaps I need not know ;
For what concerns my knowledge God reveals.'
  So spake our Morning Star, then in his rise,
And, looking round, on every side beheld
A pathless desert, dusk with horrid shades.
The way he came not having marked, return
Was difficult, by human steps untrod ;
And he still on was led, but with such thoughts
Accompanied of things past and to come
Lodged in his breast, as well might recommend
Such solitude before choicest society.
Full forty days he passed—whether on hill
Sometimes, anon in shady vale, each night
Under the covert of some ancient oak
Or cedar to defend him from the dew,
Or harboured in one cave, is not revealed ;
Nor tasted human food, nor hunger felt,
Till those days ended ; hungered then at last

Among wild beasts. They at his sight grew mild,
Nor sleeping him nor waking harmed ; his walk
The fiery serpent fled and noxious worm ;
The lion and fierce tiger glared aloof.
But now an aged man in rural weeds,
Following, as seemed, the quest of some stray ewe,
Or withered sticks to gather, which might serve
Against a winter's day, when winds blow keen,
To warm him wet returned from field at eve,
He saw approach ; who first with curious eye
Perused him, then with words thus uttered spake :—
'Sir, what ill chance hath brought thee to this place,
So far from path or road of men, who pass
In troop or caravan ? for single none
Durst ever, who returned, and dropped not here
His carcase, pined with hunger and with drouth.
I ask the rather, and the more admire,
For that to me thou seem'st the man whom late
Our new baptizing Prophet at the ford
Of Jordan honoured so, and called thee Son
Of God ; I saw and heard, for we sometimes
Who dwell this wild, costrained by want, come forth
To town or village nigh (nighest is far),
Where aught we hear, and curious are to hear,
What happens new ; fame also finds us out.'
To whom the Son of God :—'Who brought me hither
Will bring me hence ; no other guide I seek.'
'By miracle he may,' replied the swain ;
'What other way I see not ; for we here
Live on tough roots and stubs, to thirst inured
More than the camel, and to drink go far—
Men to much misery and hardship born.
But, if thou be the Son of God, command
That out of these hard stones be made thee bread ;
So shalt thou save thyself, and us relieve

With food, whereof we wretched seldom taste.'
He ended, and the Son of God replied :—
'Think'st thou such force in bread ? Is it not written
(For I discern thee other than thou seem'st),
Man lives not by bread only, but each word
Proceeding from the mouth of God, who fed
Our fathers here with manna ? In the Mount
Moses was forty days, nor eat nor drank ;
And forty days Elijah without food
Wandered this barren waste ; the same I now.
Why dost thou, then, suggest to me distrust,
Knowing who I am, as I know who thou art ?'
Whom thus answered th' Arch-Fiend, now undisguised :—
' 'Tis true, I am that Spirit unfortunate
Who, leagued with millions more in rash revolt,
Kept not my happy station, but was driven
With them from bliss to the bottomless Deep—
Yet to that hideous place not so confined
By rigour unconniving but that oft,
Leaving my dolorous prison, I enjoy
Large liberty to round this globe of Earth,
Or range in th' air ; nor from the Heaven of Heavens
Hath he excluded my resort sometimes.
I came, among the Sons of God, when he
Gave up into my hands Uzzean Job,
To prove him, and illustrate his high worth ;
And, when to all his Angels he proposed
To draw the proud king Ahab into fraud,
That he might fall in Ramoth, they demurring,
I undertook that office, and the tongues
Of all his flattering prophets glibbed with lies
To his destruction, as I had in charge :
For what he bids I do ; though I have lost
Much lustre of my native brightness, lost

To be beloved of God, I have not lost
To love, at least contemplate and admire,
What I see excellent in good, or fair,
Or virtuous ; I should so have lost all sense.
What can be then less in me than desire
To see thee and approach thee, whom I know
Declared the Son of God, to hear attent
Thy wisdom, and behold thy godlike deeds ?
Men generally think me much a foe
To all mankind : why should I ? they to me
Never did wrong or violence, by them
I lost not what I lost ; rather by them
I gained what I have gained, and with them dwell
Copartner in these regions of the World,
If not disposer—lend them oft my aid,
Oft my advice by presages and signs,
And answers, oracles, portents, and dreams,
Whereby they may direct their future life.
Envy, they say, excites me, thus to gain
Companions of my misery and woe !
At first it may be ; but, long since with woe
Nearer acquainted, now I feel by proof,
That fellowship in pain divides not smart,
Nor lightens aught each man's peculiar load ;
Small consolation, then, were Man adjoined.
This wounds me most (what can it less ?) that Man,
Man fall'n, shall be restored, I never more.'
    To whom our Saviour sternly thus replied :—
'Deservedly thou griev'st, composed of lies
From the beginning, and in lies wilt end,
Who boast'st release from Hell, and leave to come
Into the Heaven of Heavens. Thou com'st, indeed,
As a poor miserable captive thrall
Comes to the place where he before had sat
Among the prime in splendour, now deposed,

Ejected, emptied, gazed, unpitied, shunned,
A spectacle of ruin, or of scorn,
To all the host of Heaven ; the happy place
Imparts to thee no happiness, no joy—
Rather inflames thy torment, representing
Lost bliss, to thee no more communicable ;
So never more in Hell than when in Heaven.
But thou art serviceable to Heaven's King.
Wilt thou impute to obedience what thy fear
Extorts, or pleasure to do ill excites ?
What but thy malice moved thee to misdeem
Of righteous Job, then cruelly to afflict him
With all inflictions ? but his patience won.
The other service was thy chosen task,
To be a liar in four hundred mouths ;
For lying is thy sustenance, thy food.
Yet thou pretend'st to truth ; all oracles
By thee are given, and what confessed more true
Among the nations ? that hath been thy craft,
By mixing somewhat true to vent more lies.
But what have been thy answers ? what but dark,
Ambiguous, and with double sense deluding,
Which they who asked have seldom understood,
And, not well understood, as good not known ?
Who ever, by consulting at thy shrine,
Returned the wiser, or the more instruct
To fly or follow what concerned him most,
And run not sooner to his fatal snare ?
For God hath justly given the nations up
To thy delusions ; justly, since they fell
Idolatrous, but, when his purpose is
Among them to declare his providence,
To thee not known, whence hast thou then thy truth,
But from him, or his Angels president
In every province, who, themselves disdaining

T' approach thy temples, give thee in command
What, to the smallest tittle, thou shalt say
To thy adorers ? Thou, with trembling fear,
Or like a fawning parasite, obey'st ;
Then to thyself ascrib'st the truth foretold.
But this thy glory shall be soon retrenched ;
No more shalt thou by oracling abuse
The Gentiles ; henceforth oracles are ceased,
And thou no more with pomp and sacrifice
Shalt be inquired at Delphos or elsewhere—
At least in vain, for they shall find thee mute.
God hath now sent his living Oracle
Into the world to teach his final will,
And sends his Spirit of Truth henceforth to dwell
In pious hearts, an inward oracle
To all truth requisite for men to know.'
So spake our Saviour ; but the subtle Fiend,
Though inly stung with anger and disdain,
Dissembled, and this answer smooth returned :—
'Sharply thou hast insisted on rebuke,
And urged me hard with doings which not will,
But misery, hath wrested from me. Where
Easily canst thou find one miserable,
And not enforced oft-times to part from truth,
If it may stand him more in stead to lie,
Say and unsay, feign, flatter, or abjure ?
But thou art placed above me : thou art Lord ;
For thee I can, and must, submiss, endure
Check or reproof, and glad to scape so quit.
Hard are the ways of truth, and rough to walk,
Smooth on the tongue discoursed, pleasing to th' ear,
And tunable as sylvan pipe or song ;
What wonder, then, if I delight to hear
Her dictates from thy mouth ? most men admire
Virtue who follow not her lore : permit me

To hear thee when I come (since no man comes),
And talk at least, though I despair to attain.
Thy Father, who is holy, wise and pure,
Suffers the hypocrite or atheous priest
To tread his sacred courts, and minister
About his altar, handling holy things,
Praying or vowing, and vouchsafed his voice
To Balaam reprobate, a prophet yet
Inspired : disdain not such access to me.'
    To whom our Saviour, with unaltered brow :—
'Thy coming hither, though I know thy scope,
I bid not, or forbid ; do as thou find'st
Permission from above ; thou canst not more.'
    He added not ; and Satan, bowing low
His grey dissimulation, disappeared,
Into thin air diffused : for now began
Night with her sullen wing to double-shade
The desert ; fowls in their clay nests were couched ;
And now wild beasts came forth the woods to roam.

PARADISE REGAINED

THE SECOND BOOK

MEANWHILE the new-bapitzed, who yet remained
At Jordan with the Baptist, and had seen
Him whom they heard so late expressly called
Jesus Messiah, Son of God declared,
And on that high authority had believed,
And with him talked, and with him lodged—I mean
Andrew and Simon, famous after known,
With others, though in Holy Writ not named—
Now missing him, their joy so lately found,
So lately found and so abruptly gone,
Began to doubt, and doubted many days,
And, as the days increased, increased their doubt :
Sometimes they thought he might be only shown,
And for a time caught up to God, as once
Moses was in the Mount and missing long,
And the great Thisbite, who on fiery wheels
Rode up to Heaven, yet once again to come.
Therefore, as those young prophets then with care
Sought lost Elijah, so in each place these
Nigh to Bethabara—in Jericho
The city of palms, Ænon, and Salem old,
Machærus, and each town or city walled
On this side the broad lake Gennesaret,
Or in Peræa—but returned in vain.
Then on the bank of Jordan, by a creek,
Where winds with reeds and osiers whisp'ring play,
Plain fishermen (no greater men them call),
Close in a cottage low together got,
Their unexpected loss and plaints outbreathed :--

'Alas, from what high hope to what relapse
Unlooked for are we fallen ! our eyes beheld
Messiah certainly now come, so long
Expected of our fathers ; we have heard
His words, his wisdom full of grace and truth :
"Now, now, for sure, deliverance is at hand ;
The kingdom shall to Israel be restored :"
Thus we rejoiced, but soon our joy is turned
Into perplexity and now amaze.
For whither is he gone ? what accident
Hath rapt him from us ? will he now retire
After appearance, and again prolong
Our expectation ? God of Israel,
Send thy Messiah forth ; the time is come ;
Behold the kings of the earth, how they oppress
Thy chosen, to what height their power unjust
They have exalted, and behind them cast
All fear of thee ; arise, and vindicate
Thy glory ; free thy people from their yoke !
But let us wait ; thus far he hath performed—
Sent his Anointed, and to us revealed him,
By his great Prophet pointed at and shown
In public, and with him we have conversed.
Let us be glad of this, and all our fears
Lay on his providence ; he will not fail,
Nor will withdraw him now, nor will recall—
Mock us with his blest sight, then snatch him hence :
Soon we shall see our hope, our joy, return.'

Thus they out of their plaints new hope resume
To find whom at the first they found unsought.
But to his mother Mary, when she saw
Others returned from baptism, not her Son,
Nor left at Jordon, tidings of him none,
Within her breast though calm, her breast though pure,
Motherly cares and fears got head, and raised

Some troubled thoughts, which she in sighs thus clad :—

'Oh, what avails me now that honour high,
To have conceived of God, or that salute,
"Hail, highly favoured, among women blest !"
While I to sorrows am no less advanced,
And fears as eminent above the lot
Of other women, by the birth I bore :
In such a season born, when scarce a shed
Could be obtained to shelter him or me
From the bleak air ? A stable was our warmth,
A manger his ; yet soon enforced to fly
Thence into Egypt, till the murd'rous king
Were dead, who sought his life, and, missing, filled
With infant blood the streets of Bethlehem.
From Egypt home returned, in Nazareth
Hath been our dwelling many years ; his life
Private, unactive, calm, contemplative,
Little suspicious to any king ; but now,
Full grown to man, acknowledged, as I hear,
By John the Baptist, and in public shown,
Son owned from Heaven by his Father's voice,
I looked for some great change ; to honour ? no ;
But trouble, as old Simeon plain foretold,
That to the fall and rising he should be
Of many in Israel, and to a sign
Spoken against—that through my very soul
A sword shall pierce, this is my favoured lot,
My exaltation to afflictions high !
Afflicted I may be, it seems, and blest !
I will not argue that, nor will repine.
But where delays he now ? some great intent
Conceals him : when twelve years he scarce had seen
I lost him, but so found, as well I saw
He could not lose himself, but went about
His Father's business ; what he meant I mused—

Since understand ; much more his absence now
Thus long to some great purpose he obscures.
But I to wait with patience am inured ;
My heart hath been a storehouse long of things
And sayings laid up, portending strange events.'

Thus Mary, pondering oft, and oft to mind
Recalling what remarkably had passed
Since first her salutation heard, with thoughts
Meekly composed awaited the fulfilling :
The while her Son, tracing the desert wild,
Sole, but with holiest meditations fed,
Into himself descended, and at once
All his great work to come before him set—
How to begin, how to accomplish best
His end of being on Earth, and mission high :
For Satan, with sly preface to return,
Had left him vacant, and with speed was gone
Up to the middle region of thick air,
Where all his Potentates in council sat ;
There, without sign of boast, or sign of joy,
Solicitous and blank, he thus began :—

'Princes, Heaven's ancient Sons, Ethereal Thrones,
Demonian Spirits now, from the element
Each of his reign allotted, rightlier called
Powers of Fire, Air, Water, and Earth beneath
(So may we hold our place and these mild seats
Without new trouble !)—such an enemy
Is risen to invade us, who no less
Threatens than our expulsion down to Hell ;
I, as I undertook, and with the vote
Consenting in full frequence was empowered
Have found him, viewed him, tasted him ; but find
For other labour to be undergone
Than when I dealt with Adam, first of men,
Though Adam by his wife's allurement fell,

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hin.) B.Ed.
Motiyar Rainawari
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However to this Man inferior far—
If he be Man by mother's side at least,
With more than human gifts from Heaven adorned,
Perfections absolute, graces divine,
And amplitude of mind to greatest deeds.
Therefore I am returned, lest confidence
Of my success with Eve in Paradise
Deceive ye to persuasion over-sure
Of like succeeding here ; I summon all
Rather to be in readiness with hand
Or counsel to assist, lest I, who erst
Thought none my equal, now be overmatched.'

So spake the old Serpent, doubting, and from all
With clamour was assured their utmost aid
At his command ; when from amidst them rose
Belial, the dissolutest Spirit that fell,
The sensualest, and, after Asmodai,
The fleshliest incubus, and thus advised :—

'Set women in his eye and in his walk,
Among daughters of men the fairest found ;
Many are in each region passing fair
As the noon sky, more like to goddesses
Than mortal creatures, graceful and discreet,
Expert in amorous arts, enchanting tongues
Persuasive, virgin majesty with mild
And sweet allayed, yet terrible to approach,
Skilled to retire, and in retiring draw
Hearts after them tangled in amorous nets.
Such object hath the power to soften and tame
Severest temper, smooth the rugged'st brow,
Enerve, and with voluptuous hope dissolve,
Draw out with credulous desire, and lead
At will the manliest, resolutest breast,
As the magnetic hardest iron draws.
Women, when nothing else, beguiled the heart

Of wisest Solomon, and made him build,
And made him bow, to the gods of his wives.'

To whom quick answer Satan thus returned :—
'Belial, in much uneven scale thou weigh'st
All others by thyself ; because of old
Thou thyself doat'st on womankind, admiring
Their shape, their colour, and attractive grace,
None are, thou think'st, but taken with such toys.
Before the Flood, thou, with thy lusty crew,
False titled Sons of God, roaming the Earth,
Cast wanton eyes on the daughters of men,
And coupled with them, and begot a race.
Have we not seen, or by relation heard,
In courts and regal chambers how thou lurk'st,
In wood or grove, by mossy fountain-side,
In valley or green meadow, to waylay
Some beauty rare, Calisto, Clymene,
Daphne, or Semele, Antiopa,
Or Amymone, Syrinx, many more
Too long, then lay'st thy scapes on names adored,
Apollo, Neptune, Jupiter, or Pan,
Satyr, or Faun, or Sylvan ? But these haunts
Delight not all ; among the sons of men
How many have with a smile made small account
Of Beauty and her lures, easily scorned
All her assaults, on worthier things intent !
Remember that Pellean conqueror,
A youth, how all the beauties of the East
He slightly viewed, and slightly overpassed ;
How he surnamed of Africa dismissed,
In his prime youth, the fair Iberian maid,
For Solomon, he lived at ease, and, full
Of honour, wealth, high fare, aimed not beyond
Higher design than to enjoy his state ;
Thence to the bait of women lay exposed ;

But he whom we attempt is wiser far
Than Solomon, of more exalted mind,
Made and set wholly on the accomplishment
Of greatest things. What woman will you find,
Though of this age the wonder and the fame,
On whom his leisure will vouchsafe an eye
Of fond desire ? Or should she, confident,
As sitting queen adored on Beauty's throne,
Descend with all her winning charms begirt
To enamour, as the zone of Venus once
Wrought that effect on Jove (so fables tell),
How would one look from his majestic brow,
Seated as on the top of Virtue's hill,
Discount'nance her despised, and put to rout
All her array, her female pride deject,
Or turn to reverent awe ! For Beauty stands
In the admiration only of weak minds
Led captive ; cease to admire, and all her plumes
Fall flat, and shrink into a trivial toy,
At every sudden slighting quite abashed.
Therefore with manlier objects we must try
His constancy, with such as have more show
Of worth, of honour, glory, and popular praise
(Rocks whereon greatest men have oftest wrecked) ;
Or that which only seems to satisfy
Lawful desires of nature, not beyond ;
And now I know he hungers, where no food
Is to be found, in the wide Wilderness :
The rest commit to me ; I shall let pass
No advantage, and his strength as oft assay.'

He ceased, and heard their grant in loud acclaim ;
Then forthwith to him takes a chosen band
Of Spirits likest to himself in guile,
To be at hand, and at his beck appear,
If cause were to unfold some active scene

Of various persons, each to know his part ;
Then to the desert takes with these his flight,
Where still, from shade to shade, the Son of God,
After forty days' fasting, had remained,
Now hung'ring first, and to himself thus said :—

'Where will this end ? Four times ten days I have passed
Wandering this woody maze, and human food
Nor tasted, nor had appetite : that fast
To virtue I impute not, or count part
Of what I suffer here ; if nature need not,
Of God support nature without repast,
Though needing, what praise is it to endure ?
But now I feel I hunger ; which declares
Nature hath need of what she asks ; yet God
Can satisfy that need some other way,
Though hunger still remain : so it remain
Without this body's wasting, I content me,
And from the sting of famine fear no harm ;
Nor mind it, fed with better thoughts, that feed
Me hung'ring more to do my Father's will.'

It was the hour of night, when thus the Son
Communed in silent walk, then laid him down
Under the hospitable covert nigh
Of trees thick interwoven ; there he slept,
And dreamed, as appetite is wont to dream,
Of meats and drinks, nature's refreshment sweet.
Him thought he by the brook of Cherith stood,
And saw the ravens with their horny beaks
Food to Elijah bringing even and morn—
Though ravenous, taught to abstain from what they brought ;
He saw the Prophet also, how he fled
Into the desert, and how there he slept
Under a juniper ; then how, awaked,
He found his supper on the coals prepared,

And by the Angel was bid rise and eat,
And eat the second time after repose,
The strength whereof sufficed him forty days :
Sometimes that with Elijah he partook,
Or as a guest with Daniel at his pulse.
Thus wore out night ; and now the herald lark
Left his ground-nest, high towering to descry
The Morn's approach, and greet her with his song.
As lightly from his grassy couch uprose
Our Saviour, and found all was but a dream ;
Fasting he went to sleep, and fasting waked.
Up to a hill anon his steps he reared,
From whose high top to ken the prospect round,
If cottage were in view, sheep-cote, or herd ;
But cottage, herd, or sheep-cote, none he saw—
Only in a bottom saw a pleasant grove,
With chant of tuneful birds resounding loud ;
Thither he bent his way, determined there
To rest at noon, and entered soon the shade
High-roofed, and walks beneath, and alleys brown,
That opened in the midst a woody scene ;
Nature's own work it seemed (Nature taught Art),
And, to a superstitious eye, the haunt
Of wood-gods and wood-nymphs ; he viwed it round ;
When suddenly a man before him stood,
Not rustic as before, but seemlier clad,
As one in city or court or palace bred,
And with fair speech these words to him addressed :—

'With granted leave officious I return,
But much more wonder that the Son of God
In this wild solitude so long should bide,
Of all things destitute, and, well I know,
Not without hunger. Others of some note,
As story tells, have trod this wilderness ;
The fugitive bond-woman, with her son,

Outcast Nebaioth, yet found here relief
By a providing Angel ; all the race
Of Israel here had famished, had not God
Rained from heaven manna ; and that Prophet bold
Native of Thebez, wandering here, was fed
Twice, by a voice inviting him to eat.
Of thee these forty days none hath regard,
Forty and more deserted here indeed.'

To whom thus Jesus :—'What conclud'st thou hence ?
They all had need ; I, as thou seest, have none.'

'How hast thou hunger then ?' Satan replied.
'Tell me, if food were now before thee set,
Wouldst thou not eat ?' 'Thereafter as I like
The giver,' answered Jesus. 'Why should that
Cause thy refusal ?' said the subtle Fiend.
'Hast thou not right to all created things ?
Owe not all creatures, by just right, to thee
Duty and service, nor to stay till bid,
But tender all their power ? Nor mention I
Meats by the law unclean, or offered first
To idols—those young Daniel could refuse ;
Nor proffered by an enemy—though who
Would scruple that, with want oppressed ? behold,
Nature ashamed, or, better to express,
Troubled, that thou shouldst hunger, hath purveyed
From all the elements her choicest store,
To treat thee as beseems, and as her Lord
With honour, only deign to sit and eat.'

He spake no dream ; for, as his words had end,
Our Saviour, lifting up his eyes, beheld,
In ample space under the broadest shade,
A table richly spread in regal mode,
With dishes piled and meats of noblest sort
And savour—beasts of chase, or fowl of game,

In pastry built, or from the spit, or boiled,
Gris-amber-steamed ; all fish, from sea or shore.
Freshet or purling brook, of shell or fin,
And exquisitest name, for which was drained
Pontus, and Lucrine bay, and Afric coast.
Alas ! how simple, to these cates compared,
Was that crude apple that diverted Eve !
And at a stately sideboard, by the wine,
That fragrant smell diffused, in order stood
Tall stripling youths rich-clad, of fairer hue
Than Ganymede or Hylas ; distant more,
Under the trees now tripped, now solemn stood,
Nymphs of Diana's train, and Naiades
With fruits and flowers from Amalthea's horn,
And ladies of th' Hesperides, that seemed
Fairer than feigned of old, or fabled since
Of faery damsels met in forest wide
By knights of Logres, or of Lyonesse,
Lancelot, or Pelleas, or Pellenore.
And all the while harmonious airs were heard
Of chiming strings or charming pipes ; and winds
Of gentlest gale Arabian odours fanned
From their soft wings, and Flora's earliest smells.
Such was the splendour ; and the Tempter now
His invitation earnestly renewed :—

'What doubts the Son of God to sit and eat ?
These are not fruits forbidden ; no interdict
Defends the touching of these viands pure ;
Their taste no knowledge works, at least of evil,
But life preserves, destroys life's enemy,
Hunger, with sweet restorative delight.
All these are Spirits of air, and woods, and springs,
Thy gentle ministers, who come to pay
Thee homage, and acknowledge thee their Lord.

What doubt'st thou, Son of God ? Sit down and eat,'

To whom thus Jesus temperately replied :—
'Said'st thou not that to all things I had right ?
And who withholds my power that right to use ?
Shall I receive by gift what of my own,
When and where likes me best, I can command ?
I can at will, doubt not, as soon as thou,
Command a table in this wilderness,
And call swift flights of Angels ministrant,
Arrayed in glory, on my cup to attend :
Why shouldst thou, then, obtrude this diligence,
In vain, where no acceptance it can find ?
And with my hunger what hast thou to do ?
Thy pompous delicacies I contemn,
And count thy specious gifts no gifts, but guiles.'

To whom thus answered Satan, malcontent :—
'That I have also power to give thou seest ;
If of that power I bring thee voluntary
What I might have bestowed on whom I pleased,
And rather opportunely in this place
Chose to impart to thy apparent need,
Why shouldst thou not accept it ? but I see
What I can do or offer is suspect ;
Of these things others quickly will dispose,
Whose pains have earned the far-fet spoil.' With that
Both table and provision vanished quite,
With sound of harpies' wings and talons heard ;
Only th' importune Tempter still remained,
And with these words his temptation pursued :—

'By hunger, that each other creature tames,
Thou art not to be harmed, therefore not moved ;
Thy temperance, invincible besides,
For no allurement yields to appetite ;
And all thy heart is set on high designs,

High actions : but wherewith to be achieved ?
Great acts require great means of enterprise ;
Thou art unknown, unfriended, low of birth,
A carpenter thy father known, thyelf
Bred up in poverty and straits at home ;
Lost in a desert here, and hunger-bit.
Which way, or from what hope, dost thou aspire
To greatness ? whence authority deriv'st ?
What followers, what retinue canst thou gain,
Or at thy heels the dizzy multitude,
Longer than thou canst feed them on thy cost ?
Money brings honour, friends, conquest, and realms ;
What raised Antipater the Edomite,
And his son Herod placed on Judah's throne,
Thy throne, but gold, that got him puissant friends ?
Therefore, if at great things thou wouldst arrive,
Get riches first, get wealth, and treasure heap—
Not difficult, if thou hearken to me.
Riches are mine, fortune is in my hand ;
They whom I favour thrive in wealth amain,
While virtue, valour, wisdom, sit in want.'

To whom thus Jesus patiently replied :—
'Yet wealth without these three is impotent
To gain dominion, or to keep it gained.
Witness those ancient empires of the earth,
In height of all their flowing wealth dissolved ;
But men endued with these have oft attained,
In lowest poverty, to highest deeds—
Gideon, and Jephtha, and the shepherd lad
Whose offspring on the throne of Judah sat
So many ages, and shall yet regain
That seat, and reign in Israel without end.
Among the Heathen (for throughout the world
To me is not unknown what hath been done

Worthy of memorial) canst thou not remember
Quintius, Fabricius, Curius, Regulus ?
For I esteem those names of men so poor,
Who could do mighty things, and could contemn
Riches, though offered from the hand of kings.
And what in me seems wanting but that I
May also in this poverty as soon
Accomplish what they did, perhaps and more ?
Extol not riches, then, the toil of fools,
The wise man's cumbrance, if not snare ; more apt
To slacken virtue and abate her edge
Than prompt her to do aught may merit praise.
What if with like aversion I reject
Riches and realms ? yet not for that a crown,
Golden in show, is but a wreath of thorns,
Brings dangers, troubles, cares, and sleepless nights.
To him who wears the regal diadem,
When on his shoulders each man's burden lies ;
For therein stands the office of a king,
His honour, virtue, merit, and chief praise,
That for the public all this weight he bears.
Yet he who reigns within himself, and rules
Passions, desires, and fears, is more a king—
Which every wise and virtuous man attains ;
And who attains not ill aspires to rule
Cities of men, or headstrong multitudes,
Subject himself to anarchy within,
Or lawless passions in him, which he serves.
But to guide nations in the way of truth
By saving doctrine, and from error lead
To know, and, knowing, worship God aright,
Is yet more kingly, this attracts the soul,
Governs the inner man, the nobler part ;
That other o'er the body only reigns,
And oft by force—which to a generous mind,

So reigning, can be no sincere delight. 480
Besides, to give a kingdom hath been thought
Greater and nobler done, and to lay down
Far more magnanimous, than to assume.
Riches are needless then, both for themselves,
And for thy reason why they should be sought—
To gain a sceptre, oftest better missed.'

PARADISE REGAINED

THE THIRD BOOK

So spake the Son of God ; and Satan stood
A while as mute, confounded what to say,
What to reply, confuted and convinced
Of his weak arguing and fallacious drift ;
At length, collecting all his serpent wiles,
With soothing words renewed, him thus accosts :—

'I see thou know'st what is of use to know,
What best to say canst say, to do canst do ;
Thy actions to thy words accord ; thy words
To thy large heart give utterance due ; thy heart
Contains of good, wise, just, the perfect shape.
Should kings and nations from thy mouth consult,
Thy counsel would be as the oracle
Urim and Thummim, those oraculous gems
On Aaron's breast, or tongue of Seers old
Infallible ; or, wert thou sought to deeds
That might require th' array of war, thy skill
Of conduct would be such that all the world
Could not sustain thy prowess, or subsist
In battle, though against thy few in arms.
These godlike virtues wherefore dost thou hide ?
Affecting private life, or more obscure
In savage wilderness, wherefore deprive
All Earth her wonder at thy acts, thyself
The fame and glory—glory, the reward
That sole excites to high attempts the flame
Of most erected spirits, most tempered pure
Ethereal, who all pleasures else despise,
All treasures and all gain esteem as dross

And dignities and powers, all but the highest ?
Thy years are ripe, and over-ripe ; the son
Of Macedonian Philip had ere these
Won Asia, and the throne of Cyrus held
At his dispose ; young Scipio had brought down
The Carthaginian pride ; young Pompey quelled
The Pontic king, and in triumph had rode.
Yet years, and to ripe years judgement mature,
Quench not the thirst of glory, but augment.
Great Julius, whom now all the world admires,
The more he grew in years, the more inflamed
With glory, wept that he had lived so long
Inglorious : but thou yet art not too late.'

To whom our Saviour calmly thus replied :—
'Thou neither dost persuade me to seek wealth
For empire's sake, nor empire to affect
For glory's sake, by all thy argument.
For what is glory but the blaze of fame,
The people's praise, if always praise unmixed ?
And what the people but a herd confused,
A miscellaneous rabble, who extol
Things vulgar, and, well weighed, scarce worth the praise ?
They praise and they admire they know not what,
And know not whom, but as one leads the other ;
And what delight to be by such extolled,
To live upon their tongues, and be their talk ?
Of whom to be dispraised were no small praise—
His lot who dares be singularly good.
Th' intelligent among them and the wise
Are few, and glory scarce of few is raised.
This is true glory and renown—when God,
Looking on the Earth, with approbation marks
The just man, and divulges him through Heaven
To all his Angels, who with true applause
Recount his praises ; thus he did to Job,

When, to extend his fame through Heaven and Earth,
As thou to thy reproach may'st well remember,
He asked thee, "Hast thou seen my servant Job ?"
Famous he was in Heaven ; on Earth less known,
Where glory is false glory, attributed
To things not glorious, men not worthy of fame.
They err who count it glorious to subdue
By conquest far and wide, to overrun
Large countries, and in field great battles win,
Great cities by assault : what do these worthies
But rob and spoil, burn, slaughter, and enslave
Peaceable nations, neighbouring or remote,
Made captive, yet deserving freedom more
Than those their conquerors, who leave behind
Nothing but ruin wheresoe'er they rove,
And all the flourishing works of peace destroy ;
Then swell with pride, and must be titled Gods,
Great Benefactors of mankind, Deliverers,
Worshipped with temple, priest, and sacrifice.
One is the son of Jove, of Mars the other ;
Till conqueror Death discover them scarce men,
Rolling in brutish vices, and deformed,
Violent or shameful death their due reward.
But if there be in glory aught of good,
It may by means far different be attained,
Without ambition, war, or violence ;
By deeds of peace, by wisdom eminent,
By patience, temperance ; I mention still
Him whom thy wrongs, with saintly patience borne,
Made famous in a land and times obscure ;
Who names not now with honour patient Job ?
Poor Socrates (who next more memorable ?)
By what he taught and suffered for so doing,
For truth's sake suffering death unjust, lives now
Equal in fame to proudest conquerors.

Yet, if for fame and glory aught be done,
Aught suffered—if young African for fame
His wasted country freed from Punic rage—
The deed becomes unpraised, the man at least,
And loses, though but verbal, his reward.
Shall I seek glory, then, as vain men seek,
Oft not deserved ? I seek not mine, but his
Who sent me, and thereby witness whence I am.'

To whom the Tempter, murmuring, thus replied :—
'Think not so slight of glory, therein least,
Resembling thy great Father : he seeks glory,
And for his glory all things made, all things
Orders and governs ; nor content in Heaven,
By all his Angels glorified, requires
Glory from men, from all men, good or bad,
Wise or unwise, no difference, no exemption.
Above all sacrifice, or hallowed gift,
Glory he requires, and glory he receives,
Promiscuous from all nations, Jew, or Greek,
Or barbarous, nor exception hath declared ;
From us, his foes pronounced, glory he exacts.'

To whom our Saviour fervently replied :—
'And reason ; since his Word all things produced,
Though chiefly not for glory as prime end,
But to show forth his goodness, and impart
His good communicable to every soul
Freely ; of whom what could he less expect
Than glory and benediction—that is, thanks—
The slightest, easiest, readiest recompense
From them who could return him nothing else,
And, not returning that, would likeliest render
Contempt instead, dishonour, obloquy ?
Hard recompense, unsuitable return
For so much good, so much beneficence !
But why should man seek glory, who of his own

Hath nothing, and to whom nothing belongs
But condemnation, ignominy, and shame ?
Who, for so many benefits received,
Turned recreant to God, ingrate and false,
And so of all true good himself despoiled ;
Yet, sacrilegious, to himself would take
That which to God alone of right belongs ?
Yet so much bounty is in God, such grace,
That who advance his glory, not their own,
Them he himself to glory will advance.'

So spake the Son of God ; and here again
Satan had not to answer, but stood struck
With guilt of his own sin—for he himself,
Insatiable of glory, had lost all ;
Yet of another plea bethought him soon :—

'Of glory, as thou wilt,' said he, 'so deem ;
Worth or not worth the seeking, let it pass.
But to a kingdom thou art born—ordained
To sit upon thy father David's throne,
By mother's side thy father, thought thy right
Be now in powerful hands, that will not part
Easily from possession won with arms ;
Judaea now, and all the Promised Land,
Reduced a province under Roman yoke,
Obeys Tiberius, nor is always ruled
With temperate sway : oft have they violated
The Temple, oft the Law, with foul affronts,
Abominations rather, as did once
Antiochus : and think'st thou to regain
Thy right by sitting still, or thus retiring ?
So did not Maccabeus : he indeed
Retired unto the desert, but with arms ;
And o'er a mighty king so oft prevailed
That by strong hand his family obtained,
Though priests, the crown, and David's throne usurped,

With Modin and her suburbs once content.
If kingdom move thee not, let move thee zeal
And duty—zeal and duty are not slow,
But on Occasion's forelock watchful wait :
They themselves rather are occasion best—
Zeal of thy Father's house, duty to free
Thy country from her heathen servitude.
So shalt thou best fulfil, best verify,
The Prophets old, who sung thy endless reign—
The happier reign the sooner it begins :
Reign then ; what canst thou better do the while ?'
    To whom our Saviour answer thus returned :—
'All things are best fulfilled in their due time ;
And time there is for all things, Truth hath said :
If of my reign Prophetic Writ hath told
That it shall never end, so, when begin
The Father in his purpose hath decreed—
He in whose hand all times and seasons roll.
What if he hath decreed that I shall first
Be tried in humble state, and things adverse,
By tribulations, injuries, insults,
Contempts, and scorns, and snares, and violence,
Suffering, abstaining, quietly expecting
Without distrust pr doubt, that he may know
What I can suffer, how obey ? Who best
Can suffer, best can do ; best reign, who first
Well hath obeyed ; just trial ere I merit
My exaltation without change or end.
But what concerns it thee when I begin
My everlasting Kingdom ? Why art thou
Solicitous ? What moves thy inquisition ?
Know'st thou not that my rising is thy fall,
And my promotion will be thy destruction ?'
    To whom the Tempter, inly racked, replied :—
'Let that come when it comes : all hope is lost

Of my reception into grace ; what worse ?
For where no hope is left is left no fear ;
If there be worse, the expectation more
Of worse torments me than the feeling can.
I would be at the worst ; worst is my port,
My harbour, and my ultimate repose,
The end I would attain, my final good.
My error was my error, and my crime
My crime ; whatever for itself condemned,
And will alike be punished, whether thou
Reign or reign not—though to that gentle brow
Willingly I could fly, and hope thy reign,
From that placid aspect and meek regard,
Rather than aggravate my evil state,
Would stand between me and thy Father's ire
(Whose ire I dread more than the fire of Hell),
A shelter and a kind of shading cool
Interposition, as a summer's cloud.
If I, then, to worst that can be haste,
Why move thy feet so slow to what is best ?
Happiest, both to thyself and all the world,
That thou, who worthiest art, shouldst be their king !
Perhaps thou linger'st in deep thoughts detained
Of the enterprise so hazardous and high ;
No wonder ; for, though in thee be united
What of perfection can in Man be found,
Or human nature can receive, consider
Thy life hath yet been private, most part spent
At home, scarce viewed the Galilean towns,
And once a year Jerusalem, few days'
Short sojourn ; and what thence couldst thou observe ?
The world thou hast not seen, much less her glory,
Empires, and monarchs, and their radiant courts,
Best school of best experience, quickest in sight
In all things that to greatest actions lead.

The wisest, unexperienced, will be ever
Timorous, and loth, with novice modesty
(As he who, seeking asses, found a kingdom)
Irresolute, unhardy, unadventurous.
But I will bring thee where thou soon shalt quit
Those rudiments, and see before thine eyes
The monarchies of the Earth, their pomp and state—
Sufficient introduction to inform
Thee, of thyself so apt, in regal arts
And regal mysteries ; that thou may'st know
How best their opposition to withstand.'

With that (such power was given him then), he took
The Son of God up to a mountain high.
It was a mountain at whose verdant feet
A spacious plain outstretched in circuit wide
Lay pleasant ; from his side two rivers flowed,
Th' one winding, the other straight, and left between
Fair champaign, with less rivers interveined,
Then meeting joined their tribute to the sea :
Fertile of corn the glebe, of oil, and wine ;
With herds the pastures thronged, with flocks the hills ;
Huge cities and high-towered, that well might seem
The seats of mightiest monarchs ; and so large
The prospect was that here and there was room
For barren desert, fountainless and dry.
To this high mountain-top the Tempter brought
Our Saviour, and new train of words began :—

'Well have we speeded, and o'er hill and dale,
Forest, and field, and flood, temples and towers,
Cut shorter many a league ; here thou behold'st
Assyria, and her empire's ancient bounds,
Araxes and the Caspian lake ; thence on
As far as Indus east, Euphrates west,
And oft beyond ; to south the Persian bay,
And, inaccessible, the Arabian drouth :

Here, Nineveh, of length within her wall
Several days' journey, built by Ninus old,
Of that first golden monarchy the seat,
And seat of Salmanassar, whose success
Israel in long captivity still mourns ;
There Babylon, the wonder of all tongues,
As ancient, but rebuilt by him who twice
Judah and all thy father David's house
Led captive, and Jerusalem laid waste,
Till Cyrus set them free ; Persepolis,
His city, there thou seest, and Bactra there :
Ecbatana her structure vast there shows,
And Hecatompylos her hundred gates ;
There Susa by Choaspes, amber stream,
The drink of none but kings ; of later fame,
Built by Emathian or by Parthian hands,
The great Seleucia, Nisibis, and there
Artaxata, Teredon, Ctesiphon,
Turning with easy eye, thou may'st behold.
All these the Parthian (now some ages past
By great Arsaces led, who founded first
That empire) under his dominion holds,
From the luxurious kings of Antioch won.
And just in time thou com'st to have a view
Of his great power ; for now the Parthian king
In Ctesiphon hath gathered all his host
Against the Scythian, whose incursions wild
Have wasted Sogdiana ; to her aid
He marches now in haste : see, though from far,
His thousands, in what martial equipage
They issue forth, steel bows and shafts their arms,
Of equal dread in flight or in pursuit—
All horsemen, in which fight they most excel ;
See how in warlike muster they appear,
In rhombs, and wedges, and half-moons, and wings.'

Predman Krishen Dhar
M.A (Pol. Sc. Eco. Eng Hist.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

He looked, and saw what numbers numberless
The city gates outpour'd, light-armed troops
In coats of mail and military pride.
In mail their horses clad, yet fleet and strong,
Prancing their riders bore, the flower and choice
Of many provinces from bound to bound—
From Arachosia, from Candaor east.
And Margiana, to the Hyrcanian cliffs
Of Caucasus, and dark Iberian dales ;
From Atropatia , and the neighbouring plains
Of Adiabene, Media, and the south
Of Susiana, to Balsara's hav'n.
He saw them in their forms of battle ranged,
How quick they wheeled, and flying behind them shot
Sharp sleet of arrowy showers against the face
Of their pursuers, and overcame by flight ;
The field all iron cast a gleaming brown,
Nor wanted clouds of foot, nor, on each horn,
Cuirassiers all in steel for standing fight,
Chariots, or elephants indorsed with towers
Of archers ; nor of labouring pioneers
A multitude, with spades and axes armed,
To lay hills plain, fell woods, or valleys fill,
Or where plain was raise hill, or overlay
With bridges rivers proud, as with a yoke :
Mules after these, camels and dromedaries,
And waggons fraught with utensils of war.
Such forces met not, nor so wide a camp,
When Agrican, with all his northern powers,
Besieged Albracca, as romances tell,
The city of Gallaphrone, from thence to win
The fairest of her sex, Angelica,
His daughter, sought by many prowest knights,
Both Paynim and the peers of Charlemagne.
Such and so numerous was their chivalry ;

At sight whereof the Fiend yet more presumed,
And to our Saviour thus his words renewed :—

'That thou may'st know I seek not to engage
Thy virtue, and not every way secure
On no slight grounds thy safety ; hear and mark
To what end I have brought thee hither, and shown
All this fair sight : thy kingdom, though foretold
By Prophet or by Angel, unless thou
Endeavour, as thy father David did,
Thou never shalt obtain : prediction still
In all things, and all men, supposes means ;
Without means used, what it predicts revokes.
But say thou wert possessed of David's throne
By free consent of all, none opposite,
Samaritan or Jew ; how couldst thou hope
Long to enjoy it quiet and secure
Between two such enclosing enemies,
Roman and Parthian ? Therefore one of these
Thou must make sure thy own : the Parthian first,
By my advice, as nearer, and of late
Found able by invasion to annoy
Thy country, and captive led away her kings,
Antigonus and old Hyrcanus, bound,
Maugre the Roman : it shall be my task
To render thee the Parthian at dispose ;
Choose which thou wilt, by conquest or by league
By him thou shalt regain, without him not,
That which alone can truly reinstall thee
In David's royal seat, his true successor—
Deliverance of thy brethren, those Ten Tribes
Whose offspring in his territory yet serve
In Habor, and among the Medes dispersed :
Ten sons of Jacob, two of Joseph, lost
Thus long from Israel, serving, as of old
Their fathers in the land of Egypt served,

This offer sets before thee to deliver.
These if from servitude thou shalt restore
To their inheritance, then, nor till then,
Thou on the throne of David in full glory,
From Egypt to Euphrates and beyond,
Shalt reign, and Rome or Cæsar not need fear.'

To whom our Saviour answered thus, unmoved :—
'Much ostentation vain of fleshly arm
And fragile arms, much instrument of war,
Long in preparing, soon to nothing brought,
Before mine eyes thou hast set, and in my ear
Vented much policy, and projects deep
Of enemies, of aids, battles, and leagues,
Plausible to the world, to me worth naught.
Means I must use, thou say'st ; prediction else
Will unpredict, and fail me of the throne :
My time, I told thee (and that time for thee
Were better farthest off), is not yet come ;
When that comes, think not thou to find me slack
On my part aught endeavouring, or to need
Thy politic maxims, or that cumbersome
Luggage of war there shown me– argument
Of human weakness rather than of strength.
My brethren, as thou call'st them, those Ten Tribes,
I must deliver, if I mean to reign
David's true heir, and his full sceptre sway
To just extent over all Israel's sons !
But whence to thee this zeal ? Where was it then
For Israel, or for David, or his throne,
When thou stood'st up his tempter to the pride
Of numb'ring Israel—which cost the lives
Of threescore and ten thousand Israelites
By three days' pestilence ? such was thy zeal
To Israel then, the same that now to me.
As for those captive tribes, themselves were they

Who wrought their own captivity, fell off
From God to worship calves, the deities
Of Egypt, Baal next and Ashtaroth,
And all the idolatries of heathen round,
Besides their other worse than heathenish crimes;
Nor in the land of their captivity
Humbled themselves, or penitent besought
The God of their forefathers ; but so died
Impenitent, and left a race behind
Like to themselves, distinguishable scarce
From Gentiles, but by circumcision vain,
And God with idols in their worship joined.
Should I of these the liberty regard,
Who, freed, as to their ancient patrimony,
Unhumbled, unrepentant, unreformed,
Headlong would follow, and to their gods perhaps
Of Bethel and of Dan ? No ; let them serve
Their enemies who serve idols with God.
Yet he at length, time to himself best known,
Rememb'ring Abraham, by some wondrous call
May bring them back, repentant and sincere,
And at their passing cleave the Assyrian flood,
While to their native land with joy they haste,
As the Red Sea and Jordan once he cleft,
When to the Promised Land their fathers passed ;
To his due time and providence I leave them.'

So spake Israel's true King, and to the Fiend
Made answer meet, that made void all his wiles.
So fares it when with truth falsehood contends.

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.E
Motiyar Rainawari
SRINAGER-190003

PARADISE REGAINED

THE FOURTH BOOK

PERPLEXED and troubled at his bad success
The Tempter stood, nor had what to reply,
Discovered in his fraud, thrown from his hope
So oft, and the persuasive rhetoric
That sleeked his tongue, and won so much on Eve,
So little here, nay lost ; but Eve was Eve ;
This far his over-match, who, self-deceived
And rash, beforehand had no better weighed
The strength he was to cope with, or his own :
But as a man who had been matchless held
In cunning, over-reached where least he thought,
To salve his credit, and for very spite,
Still will be tempting him who foils him still,
And never cease, though to his shame the more ;
Or as a swarm of flies in vintage-time,
About the wine-press where sweet must is poured,
Beat off, returns as oft with humming sound ;
Or surging waves against a solid rock,
Though all to shivers dashed, the assault renew,
(Vain battery !) and in froth or bubbles end ;
So Satan, whom repulse upon repulse
Met ever, and to shameful silence brought,
Yet gives not o'er, though desperate of success,
And his vain importunity pursues.
He brought our Saviour to the western side
Of that high mountain, whence he might behold
Another plain, long, but in breadth not wide,
Washed by the southern sea, and on the north
To equal length backed with a ridge of hills

That screened the fruits of the earth and seats of men
From cold Septentrion blasts ; thence in the midst
Divided by a river, of whose banks
On each side an imperial city stood,
With towers and temples proudly elevate
On seven small hills, with palaces adorned,
Porches and theatres, baths, aqueducts,
Statues, and trophies, and triumphal arcs,
Gardens and groves, presented to his eyes
Above the height of mountains interposed.
By what strange parallax, or optic skill
Of vision, multiplied through air, or glass
Of telescope, were curious to inquire :
And now the Tempter thus his silence broke :—

'The city which thou seest no other deem
Than great and glorious Rome, queen of the earth
So far renowned, and with the spoils enriched
Of nations ; there the Capitol thou seest,
Above the rest lifting his stately head
On the Tarpeian rock, her citadel
Impregnable ; and there Mount Palatine,
The imperial palace, compass huge, and high
The structure, skill of noblest architects,
With gilded battlements, conspicuous far,
Turrets, and terraces, and glittering spires.
Many a fair edifice besides, more like
Houses of gods, (so well I have disposed
My aery microscope) thou may'st behold
Outside and inside both, pillars and roofs,
Carved work, the hand of famed artificers
In cedar, marble, ivory, or gold.
Thence to the gates cast round thine eye, and see
What conflux issuing forth, or entering in :
Prætors, proconsuls to their provinces
Hasting, or on return, in robes of state ;

Lictors and rods, the ensigns of their power ;
Legions and cohorts, turms of horse and wings ;
Or embassies from regions far remote,
In various habits, on the Appian road,
Or on the Æmilian, some from farthest south,
Syene, and where the shadow both way falls,
Meroe, Nilotic isle, and, more to west,
The realm of Bocchus to the Blackmoor sea ;
From the Asian kings (and Parthian among these),
From India and the Golden Chersonese,
And utmost Indian isle Taprobane,
Dusk faces with white silken turbans wreathed ;
From Gallia, Gades, and the British west ;
Germans, and Scythians, and Sarmatians north
Beyond Danubius to the Tauric pool.
All nations now to Rome obedience pay—
To Rome's great Emperor, whose wide domain,
In ample territory, wealth and power,
Civility of manners, arts, and arms,
And long renown, thou justly may'st perfer
Before the Parthian. These two thrones except,
The rest are barbarous, and scarce worth the sight,
Shared among petty kings too far removed ;
These having shown thee, I have shown thee all
The kingdoms of the world, and all their glory.
This Emperor hath no son, and now is old,
Old and lascivious, and from Rome retired
To Capreæ, an island small but strong
On the Campanian shore, with purpose there
His horrid lusts in private to enjoy ;
Committing to a wicked favourite
All public cares, and yet of him suspicious ;
Hated of all, and hating ; with what ease,
Endued with regal virtues as thou art,
Appearing, and beginning noble deeds,

Might'st thou expel this monster from his throne,
Now made a sty, and, in his place ascending,
A victor-people free from servile yoke !
And with my help thou may'st ; to me the power
Is given, and by that right I give it thee.
Aim, therefore, at no less than all the world ;
Aim at the highest ; without the highest attained
Will be for thee no sitting, or not long,
On David's throne, be prophesied what will.'

To whom the Son of God, unmoved, replied :—
'Nor doth this grandeur and majestic show
Of luxury, though called magnificence,
More than of arms before, allure mine eye,
Much less my mind ; though thou should'st add to tell
Their sumptuous gluttonies, and gorgeous feasts
On citron tables or Atlantic stone
(For I have also heard, perhaps have read),
Their wines of Setia, Cales, and Falerne,
Chios and Crete, and how they quaff, in gold,
Crystal, and myrrhine cups, embossed with gems
And studs of pearl—to me should'st tell, who thirst
And hunger still : then embassies thou show'st
From nations far and nigh : what honour that,
But tedious waste of time, to sit and hear
So many hollow compliments and lies,
Outlandish flatteries ? Then proceed'st to talk
Of the Emperor, how easily subdued,
How gloriously : I shall, thou say'st, expel
A brutish monster : what if I withal
Expel a Devil who first made him such ?
Let his tormentor, Conscience, find him out ;
For him I was not sent, nor yet to free
That people, victor once, now vile and base,
Deservedly made vassal—who, once just,
Frugal, and mild, and temperate, conquered well,

But govern ill the nations under yoke,
Peeling their provinces, exhausted all
By lust and rapine : first ambitious grown
Of triumph, that insulting vanity ;
Then cruel, by their sports to blood inured
Of fighting beasts, and men to beasts exposed ;
Luxurious by their wealth, and greedier still,
And from the daily scene effeminate.
What wise and valiant man would seek to free
These, thus degenerate, by themselves enslaved,
Or could of inward slaves make outward free ?
Know, therefore, when my season comes to sit
On David's throne, it shall be like a tree,
Spreading and overshadowing all the earth,
Or as a stone that shall to pieces dash
All monarchies besides throughout the world ;
And of my kingdom there shall be no end :
Means there shall be to this ; but what the means
Is not for thee to know, nor me to tell.'

To whom the Tempter, impudent, replied :—
'I see all offers made by me how slight
Thou valu'st, because offered, and reject'st ;
Nothing will please the difficult and nice,
Or nothing more than still to contradict :
On the other side, know also thou that I
On what I offer set as high esteem,
Nor what I part with mean to give for naught.
All these, which in a moment thou behold'st,
The kingdoms of the world to thee I give
(For, given to me, I give to whom I please),
No trifle ; yet with thls reserve, not else,
On this condition, if thou wit fall down,
And worship me as thy superior lord,
Easily done, and hold them all of me ;
For what can less so great a gift deserve ?'

Whom thus our Saviour answered with disdain :—
'I never liked thy talk, thy offers less ;
Now both abhor, since thou hast dared to utter
The abominable terms, impious condition ;
But I endure the time, till which expired
Thou hast permission on me. It is written,
The first of all commandments, "Thou shalt worship
The Lord thy God, and only him shalt serve ;"
And dar'st thou to the Son of God propound
To worship thee, accurs'd ? now more accurs'd
For this attempt, bolder than that on Eve,
And more blasphemous ; which expect to rue.
The kingdoms of the world to thee were given !
Permitted rather, and by thee usurped ;
Other donation none thou canst produce :
If given, by whom but by the King of kings,
God over all supreme ? If given to thee,
By thee how fairly is the Giver now
Repaid ! But gratitude in thee is lost
Long since. Wert thou so void of fear or shame
As offer them to me, the Son of God—
To me my own, on such abhorred pact,
That I fall down and worship thee as God ?
Get thee behind me ; plain thou now appear'st
That Evil One, Satan for ever damned.'

To whom the Fiend, with fear abashed, replied :—
'Be not so sore offended, Son of God—
Though Sons of God both Angels are and Men—
If I, to try whether in higher sort
Than these thou bear'st that title, have proposed
What both from Men and Angels I receive,
Tetrarchs of fire, air, flood, and on the Earth
Nations besides from all the quartered winds,
God of this World invoked, and World beneath :
Who then thou art, whose coming is foretold

To me so fatal, me it most concerns.
The trial hath endamaged thee no way,
Rather more honour left and more esteem :
Me naught advantaged, missing what I aimed.
Therefore let pass, as they are transitory,
The kingdoms of this world ; I shall no more
Advise thee ; gain them as thou canst, or not.
And thou thyself seem'st otherwise inclined
Than to a worldly crown, addicted more
To contemplation and profound dispute ;
As by that early action may be judged,
When, slipping from thy mother's eye, thou went'st
Alone into the Temple ; there wast found
Amongst the gravest Rabbis, disputant
On points and questions fitting Moses' chair,
Teaching, not taught. The childhood shows the man,
As morning shows the day : be famous, then,
By wisdom ; as thy empire must extend,
So let extend thy mind o'er all the world,
In knowledge, all things in it oomprehend ;
All knowledge is not couched in Moses' law,
The Pentateuch, or what the Prophets wrote ;
The Gentiles also know, and write, and teach
To admiration, led by Nature's light ;
And with the Gentiles much thou must converse,
Ruling them by persuasion, as thou mean'st.
Without their learning, how wilt thou with them,
Or they with thee, hold conversation meet ?
How wilt thou reason with them, how refute
Their idolisms, traditions, paradoxes ?
Error by his own arms is best evinced.
Look once more, ere we leave this specular mount,
Westward, much nearer by south-west ; behold
Where on th' Ægean shore a city stands,
Built nobly, pure the air and light the soil—

Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits
Or hospitable, in her sweet recess,
City or suburban, studious walks and shades ;
See there the olive-grove of Academe,
Plato's retirement, where the Attic bird
Trills her thick-warbled notes the summer long ;
There, flow'ry hill, Hymettus, with the sound
Of bees' industrious murmur, oft invites
To studious musing ; there Ilissus rolls
His whispering stream ; within the walls then view
The schools of ancient sages—his who bred
Great Alexander to subdue the world,
Lyceum there ; and painted Stoa next :
There thou shalt hear and learn the secret power
Of harmony, in tones and numbers hit
By voice or hand, and various-measured verse,
Æolian charms and Dorian lyric odes,
And his who gave them breath, but higher sung,
Blind Melesigenes, thence Homer called,
Whose poem Phœbus challenged for his own.
Thence what the lofty grave Tragedians taught
In chorus or iambic, teachers best
Of moral prudence, with delight received
In brief sententious precepts, while they treat
Of fate, and chance, and change in human life,
High actions and high passions best describing :
Thence to the famous Orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democracy,
Shook the Arsenal, and fulmin'd over Greece
To Macedon and Artaxerxes' throne ;
To sage Philosophy next lend thine ear,
From Heaven descended to the low-roofed house
Of Socrates—see there his tenement—

Whom, well inspired, the oracle pronounced
Wisest of men ; from whose mouth issued forth
Melifluous streams, that watered all the schools
Of Academics old and new, with those
Surnamed Peripatetics, and the sect
Epicurean, and the Stoic severe ;
These here revolve, or, as thou lik'st, at home,
Till time mature thee to a kingdom's weight ;
These rules will render thee a king complete
Within thyself, much more with empire joined.'

To whom our Saviour sagely thus replied :—
'Think not but that I know these things ; or think
I know them not, not therefore am I short
Of knowing what I ought : he who receives
Light from above, from the Fountain of Light,
No other doctrine needs, though granted true ;
But these are false, or little else but dreams,
Conjectures, fancies, built on nothing firm.
The first and wisest of them all professed
To know this only, that he nothing knew ;
The next to fabling fell and smooth conceits ;
A third sort doubted all things, though plain sense ;
Others in virtue placed felicity,
But virtue joined with riches and long life ;
In corporal pleasure he, and careless ease ;
The Stoic last in philosophic pride,
By him called virtue, and his virtuous man,
Wise, perfect in himself, and all possessing,
Equal to God, oft shames not to prefer,
As fearing God nor man, contemning all
Wealth, pleasure, pain or torment, death and life—
Which, when he lists, he leaves, or boasts he can ;
For all his tedious talk is but vain boast,
Or subtle shifts conviction to evade.
Alas ! what can they teach, and not mislead,

Ingorant of themslves, of God much more,
And how the World began, and how Man fell,
Degraded by himself, on grace depending ?
Much of the Soul they talk, but all awry ;
And in themselves seek virtue ; and to themselves
All glory arrogate, to God give none ;
Rather accuse him under usual names,
Fortune and Fate, as one regardless quite
Of mortal things. Who, therefore, seeks in these
True wisdom finds her not, or, by delusion
Far worse, her false resemblance only meets,
An empty cloud. However, many books,
Wise men have said, are wearisome ; who reads
Incessantly, and to his reading brings not
A spirit and judgement equal or superior
(And what he brings what needs he elsewhere seek ?),
Uncertain and unsettled still remains,
Deep-versed in books and shallow in himself,
Crude or intoxicate, collecting toys
And trifles for choice matters, worth a sponge,
As children gathering pebbles on the shore.
Or, if I would delight my private hours
With music or with poem, where so soon
As in our native language can I find
That solace ? All our Law and Story strewed
With hymns, our Psalms with artful terms inscribed,
Our Hebrew songs and harps, in Babylon
That pleased so well our victor's ear, declare
That rather Greece from us these arts derived—
Ill imitated while they loudest sing
The vices of their deities, and their own,
In fable, hymn, or song, so personating
Their gods ridiculous, and themselves past shame.
Remove their swelling epithets, thick-laid
As varnish on a harlot's cheek, the rest,

Predman Krishen Dha
M.A. (Pol. Sc. Eco. Eng. Hist.)

Thin-sown with aught of profit or delight,
Will far be found unworthy to compare
With Sion's songs, to all true tasles excelling,
Where God is praised aright and godike men,
The Holiest of Holies and his Saints
(Such are from God inspired, not such from thee);
Unless where moral virtue is expressed
By light of Nature, not in all quite lost.
Their orators thou then extoll'st as those
The top of eloquence—statists indeed,
And lovers of their country, as may seem;
But herein to our Prophets far beneath,
As men divinely taught, and better teaching
The solid rules of civil government,
In their majestic, unaffected style,
Than all the oratory of Greece and Rome.
In them is plainest taught, and easiest learnt,
What makes a nation happy, and keeps it so,
What ruins kingdoms, and lays cities flat;
These only, with our Law, best form a king.'
    So spake the Son of God; but Satan, now
Quite at a loss (for all his darts were spent),
Thus to our Saviour, with stern brow, replied :—
    'Since neither wealth nor honour, arms nor arts,
Kingdom nor empire, pleases thee, nor aught
By me proposed in life contemplative
Or active, tended on by glory or fame,
What dost thou in this world? The Wilderness
For thee is fittest place : I found thee there,
And thither will return thee, yet remember
What I foretell thee, soon thou shalt have cause
To wish thou never hadst rejected, thus
Nicely or cautiously, my offered aid,
Which would have set thee in short time with ease
On David's throne, or throne of all the world,

Now at full age, fulness of time, thy season,
When prophecies of thee are best fulfilled,
Now contrary, if I read aught in Heaven,
Or Heaven write aught of fate, by what the stars
Voluminous, or single characters
In their conjunction met, give me to spell,
Sorrows and labours, opposition, hate,
Attends thee ; scorns, reproaches, injuries,
Violence and stripes, and, lastly, cruel death.
A kingdom they portend thee, but what kingdom,
Real or allegoric, I discern not ;
Nor when : eternal sure, as without end,
Without beginning ; for on date prefixed
Directs me in the starry rubric set.'

So saying, he took (for still he knew his power
Not yet expired), and to the Wilderness
Brought back the Son of God, and left him there,
Feigning to disappear. Darkness now rose,
As daylight sunk, and brought in louring Night,
Her shadowy offspring, unsubstantial both,
Privation mere of light and absent day.
Our Saviour, meek, and with untroubled mind
After his aery jaunt, though hurried sore,
Hungry and cold, betook him to his rest,
Wherever, under some concourse of shades,
Whose branching arms thick intertwined might shield
From dews and damps of night his sheltered head ;
But, sheltered, slept in vain ; for at his head
The Tempter watched, and soon with ugly dreams
Disturbed his sleep ; and either tropic now
'Gan thunder, and both ends of heaven ; the clouds
From many a horrid rift abortive poured
Fierce rain with lightning mixed, water with fire
In ruin reconciled ; nor slept the winds
Within their stony caves, but rushed abroad

From the four hinges of the world, and fell
On the vexed wilderness, whose tallest pines,
Though rooted deep as high, and sturdiest oaks,
Bowed their stiff necks, loaden with stormy blasts,
Or torn up sheer : ill wast thou shrouded then,
O patient Son of God, yet only stood'st
Unshaken ; Nor yet stayed the terror there :
Infernal ghosts and hellish furies round
Environed thee ; Some howled, some yelled, some shrieked,
Some bent at thee their fiery darts, while thou
Sat'st unappalled in calm and sinless peace.
Thus passed the night so foul, till Morning fair
Came forth with pilgrim steps, in amice grey,
Who with her radiant finger stilled the roar
Of thunder, chased the clouds, and laid the winds
And grisly spectres, which the Fiend had raised
To tempt the Son of God with terrors dire.
And now the sun with more effectual beams
Had cheered the face of earth, and dried the wet
From drooping plant, or dropping tree ; the birds,
Who all things now behold more fresh and green,
After a night of storm so ruinous,
Cleared up their choicest notes in bush and spray,
To gratulate the sweet return of morn ;
Nor yet, amidst this joy and brightest morn,
Was absent, after all his mischief done,
The Prince of Darkness ! gland would also seem
Of this fair change, and to our Saviour came ;
Yet with no new device (they all were spent),
Rather by this his last affront resolved,
Desperate of better course, to vent his rage
And mad despite to be so oft repelled.
Him walking on a sunny hill he found,
Backed on the north and west by a thick wood ;
Out of the wood he starts in wonted shape.

And in a careless mood thus to him said :—
    'Fair morning yet betides thee, Son of God,
After a dismal night ; I heard the wrack,
As earth and sky would mingle ; but myself
Was distant ; and these flaws, though mortals fear them,
As dangerous to the pillared frame of Heaven,
Or to the Earth's dark basis underneath,
Are to the main as inconsiderable
And harmless, if not wholesome, as a sneeze
To man's less universe, and soon are gone.
Yet, as being oft-times noxious where they light
On man, beast, plant, wasteful and turbulent,
Like turbulencies in the affairs of men,
Over whose heads they roar, and seem to point,
They oft fore-signify and threaten ill :
This tempest at this desert most was bent ;
Of men at thee, for only thou here dwell'st.
Did I not tell thee, if thou didst reject
The perfect season offered with my aid
To win thy destined seat, but wilt prolong
All to the push of fate, pursue thy way
Of gaining David's throne no man knows when
(For both the when and how is nowhere told),
Thou shalt be what thou art ordained, no doubt ;
For Angels have proclaimed it, but concealing
The time and means : each act is rightliest done,
Not when it must, but when it may be best.
If thou observe not this, be sure to find
What I foretold thee, many a hard assay
Of dangers, and adversities, and pains,
Ere thou of Israel's sceptre get fast hold ;
Whereof this ominous night that closed thee round,
So many terrors, voices, prodigies,
May warn thee, as a sure foregoing sign.'
    So talked he, while the Son of God went on,

And stayed not, but in brief him answered thus :—

'Me worse than wet thou find'st not ; other harm
Those terrors which thou speak'st of did me none.
I never feared they could, though noising loud
And threat'ning nigh : what they can do as signs
Betok'ning or ill-boding I contemn
As false portents, not sent from God, but thee ;
Who, knowing I shall reign past thy preventing,
Obtrud'st thy offered aid, that I, accepting,
At least might seem to hold all power of thee,
Ambitious Spirit, and would'st be thought my God ;
And storm'st, refused, thinking to terrify
Me to thy will ; desist (thou art discerned,
And toil'st in vain), nor me in vain molest.'

To whom the Fiend, now swoll'n with rage, replied :—
'Then hear, O Son of David, virgin-born !
For Son of God to me is yet in doubt ;
Of the Messiah I have heard foretold
By all the Prophets ; of thy birth, at length
Announced by Gabriel, with the first I knew,
And of the angelic song in Bethlehem field,
On thy birth-night, that sung thee Saviour born.
From that time seldom have I ceased to eye
Thy infancy, thy childhood, and thy youth,
Thy manhood last, though yet in private bred ;
Till, at the ford of Jordan, whither all
Flocked to the Baptist, I among the rest
Though not to be baptized, by voice from Heaven
Heard thee pronounced the Son of God beloved.
Thenceforth I thought thee worth my nearer view
And narrower scrutiny, that I might learn
In what degree or meaning thou art called
The Son of God, which bears no single sense ;
The Son of God I also am, or was ;
And, if I was, I am ; relation stands :

All men are sons of God ; yet thee I thought
In some respect far higher so declared.
Therefore I watched thy footsteps from that hour,
And followed thee still on to this waste wild,
Where, by all best conjectures, I collect
Thou art to be my fatal enemy.
Good reason, then, if I beforehand seek
To understand my adversary, who
And what he is ; his wisdom, power, intent ;
By parle or composition, truce or league,
To win him, or win from him what I can.
And opportunity I here have had
To try thee, sift thee, and confess have found thee
Proof against all temptation, as a rock
Of adamant and as a centre, firm
To the utmost of mere man both wise and good,
Not more ; for honours, riches, kingdoms, glory,
Have been before contemned, and may again :
Therefore, to know what more thou art than man,
Worth naming Son of God by voice from Heaven,
Another method I must now begin.'

So saying, he caught him up, and, without wing
Of hippogrif, bore through the air sublime,
Over the wilderness and o'er the plain,
Till underneath them fair Jerusalem,
The holy city, lifted high her towers,
And higher yet the glorious Temple reared
Her pile, far off appearing like a mount
Of alabaster, topped with golden spires :
There, on the highest pinnacle, he set
The Son of God, and added thus in scorn :—

'There stand, if thou wilt stand ; to stand upright
Will ask thee skill ; I to thy Father's house
Have brought thee, and highest placed : highest is best :
Now show thy progeny ; if not to stand,

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M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.
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Cast thyself down ; safely, if Son of God ;
For it is written, "He will give command
Concerning thee to his Angels ; in their hands
They shall uplift thee, lest at any time
Thou chance to dash thy foot against a stone." '

To whom thus Jesus : 'Also it is written, 560
"Tempt not the Lord thy God." ' He said, and stood ;
But Satan, smitten with amazement, fell.
As when Earth's son, Antæus (to compare
Small things with greatest), in Irassa strove
With Jove's Alcides, and oft foiled, still rose,
Receiving from his mother Earth new strength,
Fresh from his fall, and fiercer grapple joined,
Throttled at length in th' air, expired and fell,
So, after many a foil, the Tempter proud,
Renewing fresh assaults, amidst his pride 570
Fell whence he stood to see his Victor fall.
And, as that Theban monster that proposed
Her riddle, and him who solved it not devoured,
That once found out and solved, for grief and spite
Cast herself headlong from th' Ismenian steep,
So, struck with dread and anguish, fell the Fiend,
And to his crew, that sat consulting, brought
Joyless triumphals of his hoped success,
Ruin, and desperation, and dismay,
Who durst so proudly tempt the Son of God. 580
So Satan fell ; and straight a fiery globe
Of Angels on full sail of wing flew nigh,
Who on their plumy vans received him soft
From his uneasy station, and upbore,
As on a floating couch, through the blithe air ;
Then, in a flow'ry valley, set him down
On a green bank, and set before him spread
A table of celestial food, divine,
Ambrosial, fruits fetched from the Tree of Life,

And from the Fount of Life ambrosial drink,
That soon refreshed him wearied, and repaired,
What hunger, if aught hunger had impaired,
Or thirst ; and, as he fed, angelic quires
Sung heavenly anthems of his victory
Over temptation and the Tempter proud :—

'True Image of the Father, whether throned
In the bosom of bliss, and light of light
Conceiving, or remote from Heaven, enshrined
In fleshly tabernacle and human form,
Wand'ring the wilderness ; whatever place,
Habit, or state, or motion, still expressing
The Son of God, with Godlike force endued
Against th' attempter of thy Father's throne
And thief of Paradise ! Him long of old
Thou didst debel, and down from Heaven cast
With all his army ; now thou hast avenged
Supplanted Adam, and, by vanquishing
Temptation, hast regained lost Paradise,
And frustrated the conquest fraudulent.
He never more henceforth will dare set foot
In Paradise to tempt ; his snares are broke.
For, though that seat of earthly bliss be failed,
A fairer Paradise is founded now
For Adam and his chosen sons, whom thou,
A Saviour, art come down to reinstall ;
Where they shall dwell secure, when time shall be,
Of tempter and temptation without fear.
But thou, Infernal Serpent, shalt not long
Rule in the clouds ; like an autumnal star,
Or lightning, thou shalt fall from Heaven, trod down
Under his feet : for proof, ere this thou feel'st
Thy wound (yet not thy last and deadliest wound)
By this repulse received, and hold'st in Hell
No triumph ; in all her gates Abaddon rues

Thy bold attempt ; hereafter learn with awe
To dread the Son of God : he, all unarmed,
Shall chase thee, with the terror of his voice,
From thy demoniac holds, possession foul,
Thee and thy legions ; yelling they shall fly,
And beg to hide them in a herd of swine,
Lest he command them down into the Deep,
Bound, and to torment sent before their time.
Hail, Son of the Most High, heir of both worlds,
Queller of Satan ! on thy glorious work,
Now enter, and begin to save mankind.'
    Thus they the Son of God, our Saviour meek,
Sung Victor, and, from heavenly feast refreshed,
Brought on his way with joy ; he, unobserved,
Home to his mother's house private returned.

NOTES AND EXPLANATIONS

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Book I

1-18. *Gist.* Milton, who once sang Man's fall, now sings his restoration to Paradise. He invokes the Holy Spirit to inspire his "prompted song". ("The epic proposition suggests not only that the poem is a sequel to *Paradise Lost*, but even that it treats a most noble and heroic subject.")

1 *ff*. *Explanation.* **I, who erewhile,** etc —In diction and form these lines echo the verses, now widely accepted as genuine, which introduce the *Aeneid* in most Renaissance editions, supposedly announcing Virgil's movement from pastoral and georgic to epic subject :

> "I am he who once piped a song on a slender reed
> And then quitting the woods, compelled the nearby fields
> To provide amply for the greedy tiller of the soil...a work
> Welcome to farmers.
> But now of Mar's bristling Arms and the man I sing."

By this echo of Virgil's lines and by the allusion to *Paradise Lost* as a poem about a "happy garden", Milton seems to imply that he also has now graduated from pastoral apprentice work to the true epic subject, the warfare and victory of Christ.

1. **Erewhile**—literally 'aforetime' ; 'ere', being the A. S. *aer*, a comparative adverb of time, and *while* originally a noun.

1-4. *Cf. Romans*, V—"For as by one man's disobedience many were made sinners, so by the obedience of one shall many be made righteous."

3. **Recovered Paradise**—"the recovery of Paradise". This is one of Milton's numerous Latinisms.

4. **Tried**—tested.

5. **Foiled**—defeated.

N. B. The poem, *Paradise Regained*, shows the fulfilment of the prophecy with which the *Paradise Lost* has ended ; that the seed of the woman would bruise the serpent's head.

6. **Repulsed**—driven back.

7. *Cf.* *Isaiah*—"For the Lord shall comfort Zion : he will comfort all her waste places ; and he will make her wilderness like Eden, and her desert like the garden of the Lord."

8. **Spirit** – the Holy Spirit. **Glorious Eremite**—Jesus christ. Milton prefers Eremite to Hermit because it is the transliteration of a Greek word which means a "dweller in the desert".

9. **Victorious field**—place where he secured victory over the enemy, Satan.

11. **By proof**—by the test of experience (with a special allusion to the old "trial by combat".

12. **Wont**—accustomed. **Prompted**—*i. e.*, by thee. *Explanation.*—Milton certainly believed himself to be under the influence of inspiration. In *Paradise Lost*, Book IX, 21, he speaks of the Holy Spirit as his "Celestial Patron" who

> "......dictates to me slumbering, or inspires
> Easy my unpremeditated verse."

In Newton's *Life of Milton* it is related that on being asked who was the Muse that inspired him, the poet said that she was God's grace and the Holy Spirit that visited him nightly. Hence, he adds *else mute*' *i. e.*, which would otherwise be dumb or silent.

14. **Full summed**—fully grown. It is a term from falconry used of a hawk whose wing feathers grew to their full.

15. **Above heroic**—in *Paradise Lost*, Milton expresses his intention of "soaring above the Aonian mount." He claims for his subject a character "not less but more heroic than the wrath of stern Achilles." He laments that warlike exploits could have been "hitherto the only argument *heroic* deemed," while the better fortitude of patience and heroic martyrdom had been unsung.

16 **Unrecorded**—*i. e.*, not related by the Evangelists in detail. Milton may have believed himself directly inspired to narrate the added circumstances in this poem, unfortunately omitted in the gospels.—(Keightley).

18-32. *Gist*. John baptizes in Jordan. Jesus, coming with the rest to his baptism, is declared by a heavenly voice to be the Son of God. The scene at first shifts rapidly from earth to mid-air and heaven. John the Baptist, the opening heaven, the dove, the voice of God, all bear witness to the "Son of Joseph deemed" at his baptism.

18-20. *Cf. Isaiah*, LVIII, 1—Cry aloud, spare not, lift up thy voice like a trumpet, and shew my people their transgression, and the house of Jacob their sins."

18. **Proclaimer**—originally "one who speaks for", *i. e.*, interprets the will of a god.

21. **Baptised**—applied water to a person by immersion pouring or sprinkling, as a religious rite symbolical of purification or regeneration, and betokening initiation into the Church.

23. **The Son of Joseph**—*Luke*, III, 23 : "And Jesus himself began to be about thirty years of age (as was supposed) *the son of Joseph*, which was the son of Heli." **Deemed**—considered.

24. **Came**—the word is repeated for emphasis. **As then**—then, *i. e.*, as far as that particular time is concerned or for the time being

25. **Unmarked, unknown**—Milton is fond of heaping such words.

26. **Descried**—succeeded in noticing. **Divinely**—from heaven, Lat. *divinitus*. There is no hint in the Gospels of any "divine warning" having been given to John the Baptist before the baptism of Jesus : his words "I knew him not" (*John*, I, 33) do in fact assert the contrary. But John's previous acquaintance with Jesus led him to acknowledge his own inferiority, though he "knew him not" as the Son of God till the Holy Ghost had come upon him.

27. **His worthier**—"his greater", his superior. The possessive pronoun—a genitive case, expresses relation as of inferiority or superiority. Hence, comparatives take the genitive. We still say "his superior" and "my inferior".

27-28. John the Baptist is said to be ready to resign to Christ "his Heavenly office at his baptism." According to Calvin, "The office which is committed to him (Christ) by his Father consists of three parts : For he is given both a prophet, a king and a priest"

30. **In likeness of a dove**—*Paradise Lost*, Book I, 21. Milton describes the Heavenly Muse thus :

> "Thou from the first..................
> Was present, and, with mighty wings outspread,
> Dove-like sat'st brooding on the vast Abyss,
> And mad'st it pregnant.

32. John refers to God's high commendation of a hero—the proclamation of Christ as the Son of God.

33-105. *Gist*. Satan, being present and hearing this announcement, summons his infernal council in mid-air and tells them that they are in danger of losing the empire they had won, for that the woman's seed is born that was destined to destroy it; that he had lately been attested the Son of God at his baptism. "Who this is we must learn," he says, and proposes himself for the mission.

33. **The Adversary**—Satan. **Roving**—wandering.

33-34. *Job*, I, 7 : "And the Lord said unto Satan ; Whence comest thou ? Then Satan answered the Lord, and said, From going to and fro in the earth and from walking up and down in it."

36. **Nigh**—nearly. **The exalted man**—Jesus elevated to the status of the Son of God.

37. **Attest**—attestation ; testimony. **A while**—for a space of time.

38. **Fraught**—full of.

39. **Place**—habitation. **In mid air**—in *Ephesians*, II, 2, Satan is called the prince of the power of the air." *Cf.* Notes on line 44.

40. **Peers**—*lit*. equals from *pares*. Hence, the term was applied to nobles by way of distinction from those of lower rank, who were their inferiors. In the original sense it is found in *Lycidas*, 9, "hath not left his peer." In the derived modern sense Milton often uses it of the rebel angels in *Paradise Lost*, *e. g.*, "grand infernal peers, great consulting peers."

41. **Involved**—enveloped.

42. **Gloomy consistory**—"infernal assembly." *Consistory* is properly the *place* of meeting (consistorium), and since the council-chamber of the Pope and Cardinals was so named, it has been thought that Milton designedly applies the term to an assembly of devils.

43. **Aghast**—terrified. **Bespake**—(intransitive) spoke.

44. There is no debate here as in *Paradise Lost*, Bk. II, for the occasion is urgent, Satan merely communicated the facts to the council and proposes a general plan of action for their approval. In Book II of this poem, a debate is necessary, because Satan had ill succeeded in his first venture, and required advice

for the future. **Powers of air**—upon *Ephesians*, II, 2, (quoted in line 39) and the belief of the early Church, Milton bases his conception of the *air* as the realm of Satan won by him and his angels after they were cast into hell. Hence, in *Paradise Lost*, Book X, 188, the air is called "the realm itself of Satan long usurped."

46. In Book X of *Paradise Lost* Satan bids the "stygian throng"

"……………………………………Now possess,
As lords, a spacious world, to our native Heaven
Little inferior, by my adventure hard
With peril great achieved."
—(466-469).

45-47. **For much more…… hated habitation**—Satan tells the devils that the air is the realm possessed by the fallen angels through conquest, and hence, he refers to the place with pleasure and pride while it was against their will they had to live in Hell—the hated place into which God threw them.

48. **As the years of men**—*i. e.*, "are reckoned". Wyatt prefers the explanation "(as many) as the years of men." The dominion of Satan and his followers over "this wide world" commenced at the fall of Adam and Eve.

50. **In manner**—in some sort, after a fashion. This qualifies the assertion "at our will" and implies that the dominion of Satan was not universal, since some men could resist his power.

51. **Facile consort**—easily won wife.

53. **Attending when**—waiting and watching until; the participle agrees with "me" in line 52.

53-55. *Cf.* *Genesis*, III, 15:

"And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head and thou shalt bruise his heel."

55. *Cf.* 2 *Peter*, III, 8. "But, be not ignorant of this one thing, that one day *is* with the Lord as a thousand years, and a thousand years as one day."

55-57. "Time is as nothing to the Deity; long and short having no existence to a Being with whom all duration is present. Time to human beings has its stated measurement……. time to guilty being, human or spiritual, passes so quick that the punishment, however protracted, always comes too soon."

57. **The circling hours**—the Hours (Personification of the Seasons) are represented as maidens dancing.

58. **Compassed**—brought round.

59. **Bide**—endure ; O. E. *bidan* had the same sense as well as "wait", "await."

60-62. **And by the head......infringed**—"and if by the breaking of the head the shattering of all our power be not intended." Note the Latin participle construction. **All our power to be infringed**—"the infringing of all our power," the subject of the verb is "be intended." **Infringed**—broken.

65. **Destined to this**—*i. e.*, to "bruise our head," etc. **Late**—lately.

66. **Just**—justified.

69. **Multiplies**—increases.

70. **A great Prophet**—John the Baptist.

71. **Harbinger**—one sent on to provide harbour, *i. e.*, shelter or lodging for another. Hence, it comes to mean "*forerunner*".

72. **Consecrated stream**—the sacred river, Jordan.

73. **Portends to wash off sin**—it is possible that Milton, though speaking of "the baptism of John", puts into the mouth of Satan his own views on the doctrine of cleansing away of original sin in Christian baptism. In the *Christian Doctrine*, he defines baptism as that "wherein the bodies of believers who engage themselves to pureness of life are immersed in running water to signify their regeneration by the Holy Spirit." So in *Paradise Lost*, Bk. XII, 442, baptism is called "the sign of washing them from guilt of sin to life."

74-77. **Or rather** etc.—by insinuating that this was the effect of John's baptism, Satan introduces the matter with which he and his fallen angels were more immediately concerned, the dreaded establishment of Christ's empire over his own.

77. **Thence**—"therefore", lit. from this cause.

82. **Unfold her crystal doors**—"open its shining doors". *Cf. Matthew*, III, 16 : "And Jesus, when he was baptized, went up straightway out of the water : and lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him." **Her**—its. **Crystal**—shining.

83. **Perfect**—real.

84. **Soveran**—Sovereign. Italian *Sovrano*. Milton adopts the Italian form.

85. **Am pleased**—a Latinism. The subject "I" is omitted.

86. **Sire**—Father.

87. **Obtains**—holds, the proper sense of *obtieno*. So we sometimes say "this does not obtain, *i. e.*, does not hold good."

89-91. Satan does not yet know Jesus to be the first and only begotton Son of God, otherwise the Temptation would be meaningless. But he is represented as knowing Jesus to be the son in a certian sense (see Book IV, 500, 515-521), but not as the Messiah. The scheme of the poem requires this assumption since the object of the temptation was to try how far he was the Son of God.

90. *Paradise Lost*, Bk. VI, 834-866. God used his secret weapon, thunder, and vanquished Satan and his followers and threw them "into the wasteful Deep".

92. **Lineaments**—features ; outlines (not merely of the countenence but of the body also).

93. **The glimpses**, etc.—*Cf.* *Hebrews*, I, 3 : "Who being the brightness of his glory, and the express image of his person, and upholding all things by the word of his power, when he had by himself purged our sins, sat down on the right hand of the Majesty on high."

94-95. **On the utmost edge of hazard**—this is adapted from the Greek Proverb "On a razor's edge", to express some extreme danger. *Cf.* Shakespeare : *All's Well*, III, 3.6—

> "We will strive to bear for your worthy sake
> To the extreme edge of hazard."

95. The situation is so urgent that it requires immediate action and brooks neither delay nor debate.

97. **Well-couched**— well-laid. From *coucher*— to lay. Here it means "ready and waiting to spring".—(Metaphorical expression). They must meet the challenge not by force but by fraud (deceit, guile) veiled as good. **Well-woven snares**—the traps that they set up for Christ should be so intricate as to entangle him in their network. The metaphor is from the entanglement of a web.

100. **Sole undertook**—when the other rebel angels were unwilling to undertake the difficult expedition of seducing Adam and Eve, Satan alone came forward to do the job. In that context (*Paradise Lost*, IX, 135) Satan says : "To me shall be the glory *sole*, etc." He got success in that exploit. Therefore, he has no hesitation in undertaking something easier.

103. **A calmer voyage**—the voyage that Satan had to undertake through chaos (described in *Paradise Lost*), though difficult, resulted in the annexation of 'mid-air' which was now Satan's base of operations. Now with less toil he could waft on the calmer wave as his way would be through the region of the air.

104. **Waft**—convey through air. **The way found prosperous once**—the fact that fraud or guile was found successful in the temptation of the first Adam encourages Satan to make use of the same method to tempt the second Adam, Jesus.

105. **Induces**—persuades to action.

106-81. *Gist*. Entrusted with his mission, Satan repairs to the banks of Jordan, expecting to find Jesus there. God, the Father, in an assembly of his angels acquaints them with his purpose, that his Son shall first be tried by Satan in the wilderness, but shall finally overcome him. The angels sing a hymn of triumph.

107. **Amazement**—perturbation.

108. **Distracted and surprised**—perplexed and astonished. **Dismay**—discouragement.

110. **Indulgence**—free expression.

111. **Commit**—entrust.

111-12. **Care and management**—careful management (zeugma).

112. **Main enterprise**—great exploit.

113. **Great Dictator**—because the infernal council had invested Satan with full and unquestioned powers, like those conferred upon the Roman dictators. After his ill-success in the first temptation, Satan seeks advice (Bk. II, 144) and takes with him a chosen band of spirits (Bk. II, 236).

114. **Thrived**—succeeded.

115. *Cf.* *Paradise Lost*, Bk. X, 460-474, where "Satan addresses the fallen angels asking them to possess a spacious World." He describes with what pain he "voyaged the vast unbounded Deep" over which by Sin and Death a broad way is now paved for their glorious march.

116. **From Hell's deep-vaulted den**—"out of this infernal pit abominable, accursed, the house of woe, and dungeon of our tyrant."

117. They can now live "in light" in a world "little inferior to our native Heaven", not only as rulers of earth and air but as

gods (worshipped by the heathens). In *Paradise Lost*, Bk. I, Milton mentions Moloch, Chemos, Dagon and other gods of the heathen nations among the heads and leaders of the fallen angels.

> "Then were they known to men by various names
> And various idols through the heathen world."

—(374-375).

119. The wilderness of the Temptation bordered on the right bank of Jordan. **Coast**—side or bank. Lat. *Costa.*

120. **Easy steps**—this is in contrast with Satan's former movement in Hell described in *Paradise Lost*, Book I, where Satan, walks with his spear "to support *uneasy* steps over the burning "marle". **Girded**—the girdle not only held up the garment when despatch was required but also served as a packet; hence *girded*, equipped. Newton sees here an allusion to the habits of sorcerers and necromancers, who are represented in some prints, as girded about the middle with the skins of serpents and snakes. **Snaky wiles**—*Cf.* Book, III, 1.5 "collecting all his serpent wiles."

121. **Likeliest**—most probably.

122. **Man of men**—*i. e.*, man supreme among men; who combines all human excellence in his own person. **Attested**—by the descent of the Holy Ghost and the divine voice at his baptism (see line 37).

123. **Try**—test.

124. **Subvert**—overthrow. **Whom he suspected raised**—Satan suspected Jesus to be the person elevated to the Sonship.

126. **Contrary**—(adverb) contrarily. **Unweeting**—"unknowing', "unwitting"—a favourite word with Spenser.

128. **Frequence**—assembly, the proper sense of Lat. *frequentia.*

129. **Gabriel**—is the angel of the Gospel narrative, sent to Zacharias and to the Virgin Mary. The Jewish Rabbis say that Michael was the Minister of severity, but Gabriel of mercy; hence, Gabriel is made the guardian of Paradise; while Michael is employed to expel Adam and Eve out of it. **Smiling spake**—the smiling face of the Deity contrasts with Satan's "looks aghast and sad."

130. **Proof**—experience. Here again there is an allusion to the trial by combat as in line 11.

131. Angels are called "ministering Spirits" as they are employed in the embassies and transactions relating to men.

133. **Solemn message late**—*i.e.*, the message recently related to thee.

136. *Cf. Luke*, I, 32—"He shall be great, and shall be called the Son of the Highest : And the Lord shall give unto him the throne of his father David."

137. See notes on line 85.

140. **Oershadow**—protect.

141. **To show**—to reveal.

142. **To expose**—to lay open to danger.

143. **Assay**—to practise by way of trial ; *essay*, *assay* both come from Lat. *exagium* a trial of weight.

144. **Subtlety**—cunning.

146. **Apostasy**—(abstract for concrete) apostates. (Dunster compares "numerous servitude", *Paradise Lost*, Book XII, 132)—numerous servants.

147. **Overweening**—the word is a noun and it is the object of "learnt". To learn *less overweening* : to learn "more modestly." **Since he failed in Job**—because he failed to win over Job. The references to Job are frequent for Milton wanted to write a brief or didactic epic poem on the model of the Book of Job.

152. **Solicitations**—appeals. **At length**—the final victory had yet to be gained.

154-55. *Explanation.* Jesus will not only drive Satan back to Hell but win by conquest what Adam the first Man lost, (namely, Paradise) "by fallacy". Again the passage refers to the title of the poem.

155. **Fallacy**—deception ; trickery. **Surprised**—unnoticed ; unawares.

156. **Exercise**—train.

157-58. **The rudiments of his great warfare**—the hard apprenticeship of war : "to lay aside the rudiments" means "to have passed one's probation" The phrase is from Virgil's *Aeneid-belli dura rudimenta*.

159. **Sin and Death**—Satan's wife and son respectively.

160. **Sufferance**—patient endurance.

161. **His weakness**—*i.e.*, in his **human** nature. In the following lines "the angels are invited to behold the triumphs of the *Man*

Christ Jesus over the enemy of mankind and these surprise them with the glorious discovery of the God."—(Calton). Note the contrast in 'weakness' and 'strength'.

162. **Mass**—the word forcibly brings out the idea of inert passive resistance, which is harder to subdue than even the active opposition of "Satanic strength".

163. **Powers**—one of the angelic orders.

164. **They now** etc.—this clause is parenthetic.

165. **From**—because of. **Chose**—chosen.

165-77. *Explanation.* Jerram remarks, "Here the credentials of Jesus for the office of Saviour to mankind are based upon no higher ground than that of perfect Humanity; and since the words are attributed to God, the Father, we may reasonably conclude that Milton is expressing his own views, which, we must submit, fall very far short of those held by orthodox Christians."

In the *Christian Doctrine*, Milton says, "He who when made man was endowed with the highest degree of virtue, *by reason of that virtue* is even now in heaven." But it is argued that all this "can never prove that the Son is of the same essence with the Father."

168-72. Contrast with line 106 "The infernal crew are distracted and surpised with deep dismay"; all heaven stands awhile in admiration. The fiends are silent through fear and grief; the angels burst forth into singing with joy and the assured hope of success.—(Newton).

171. **Circling the throne**—the angels are supposed to form themselves into choirs who sing as they move in circles round the throne.

171-72. **While the hand sung with the voice**—the instruments accompanied the vocal music.

172. **Argument**—the theme of the song.

174. **Duel**—is here strictly used of a single combat, a personal contest between Jesus and Satan. The word is to be taken figuratively for it is "not of arms".

175. **Vanquish**—conquer. The accent is on the last syllable.

176. **Secure**—free from apprehension.

177. See notes on line 130. The Father sends the Son like a knight into the lists. **Though untried**—it means that the angels were as yet ignorant that the Son was the Messiah who had driven the rebel spirits out of heaven. They are to learn this for

the first time from the issue of the impending conflict (line 163 etc.)

178-79. **Tempt, seduce, allure, terrify, undermine**—Milton is fond of piling up words. By this trick he lends a tremendous force to statements.

180. **Frustrate**—frustrated ; in vain. **Stratagems**—tricks.
181. **Machinations**—intrigues. **Come to nought**—come to nothing, fail.

182-293. *Gist*. Meanwhile Jesus meditating upon his office of Saviour to mankind, is led by the Spirt into the wilderness. He tells in a soliloquy what high and noble impulse he had felt from his youth ; how his mother Mary had told him of his divine parentage, and of the signs which attended his birth ; how he himself having searched the prophecies of the Messiah, had concluded that he was the man of whom they spoke ; finally how this conclusion was confirmed by the recent testimony at his baptism.

182. **Odes**—songs. **Vigils**—"evening hymns." *Vigil* properly the house of watching came in plural to mean the services used during the watch.

184. **Bethabara**—*John*, I, 28 : (House of Crossing). It may be a place on the Jordan but its exact situation is uncertain.

185. **Revolving**—turning over the matter in mind, or considering. *Cf. Samson Agonistes*—"Some great matter in his mind *revolved*.

188. **Publish his godlike office**—make known to men the purpose for which God had sent him into the world.

189. *Matthew*, IV, 1 : "Then was Jesus led up *of the spirit*," To which Milton adds "and his deep thoughts."

190. **Converse**—keep company.

193. **The bordering Desert wild**—the wilderness of Judae extended all along the western coast of the Dead Sea, until it was lost in the Arabian Sea. The traditional Quarantana, or Mount of Temptation is placed at the extreme north of this wilderness.

196. This long self-conscious soliloquy of Christ, in which he tells the story of his past life, strikes a false note ; and is unnatural in one whose eyes were on the present and the future (Brooke).

196-97. In *Samson Agonistes*, restless thoughts attack Samson's mind "like a deadly *swarm* of hornets armed".

200. **Compared**—*i. e.*, "when compared with it (my present state).

201-06. "These lines were inscribed under an engraving by Cipriani in 1760, from the portrait of Milton aged ten, said to have been painted by the Dutch artist Cornelius Jansen. The poet's own childhood was characterized by *seriousness* even to a fault; but there is no warrant for applying the assertion in line 201 to the childhood of Jesus. A perfect child could not be devoid of the tastes and feelings natural to that age, though the stories told of his infancy in Apocryphal Gospels must be rejected as absurd."

203. **Serious**—seriously. The Elizabethans constantly used adjectives as adverbs.

Cf. Shakespeare's *Hamlet*, Act I, Sc. 1—

"grow not *instant* old."

204-06. *Cf.* *John*, XVIII, 37—

"To this end was I born, and for this cause came I into the world, that I should bear witness into the truth."

206. **Above my years**—precocious in his faculties.

207-08. *Explanation. Psalm*, I, 2—"But his delight is in the law of the Lord; and in his law doth he meditate day and night."

209. **Ere yet my age**—Jesus was then full twelve years old (*Luke*, II, 42). The age had a special significance for at the age of twelve a boy was called by the Jews a "*son of the law*", and first incurred legal obligation.—(Alford's note).

213. **What might improve......their own**—the Jewish Rabbis encouraged their disciples to put questions on any points of difficulty. Under such a system with an intelligent enquirer, teachers as well as pupils could not but profit. Compare Satan's version of the incident in Book IV, 215-220.

214. **And was admired by all**—*Cf. Luke*, II, 47: "And all that heard him were astonished at his understanding and answers."

215-20. Here again (*Cf.* line 201) Milton speaks in his own character. The scripture says nothing of Christ's earlier aspirations and the whole tenour of his public ministry negatives the idea that he aimed at temporal power or desired to alter the political position of his countrymen. Still the general sense of these lines is consistent with the theory of *progressive* knowledge, (*Luke*, II, 52) of which Milton takes full advantage. (See line 292).

216. **Flamed**—excited. **One while**--at one time.

217. **Yoke**—slavery.

218. *Cf. Samson Agonistes*, (1268-1276) :
"Oh, how comely it is and how reviving,
To the spirits of just men long opprest ;
When Good into the hands of their deliverer.
Puts invincible might
To quell the mighty of the earth, th' oppressor
The brute and boisterous force of violent men
Hardy and industrious to support
Tyrannic power, but raging to pursue.
The righteous, and all such as honour Truth."

221. **Yet held,** etc.—note the ellipse of the pronoun.

225. **Not wilfully misdoing**—*i. e.*, 'if he did no wanton harm ; if he did no wrong.' **Unware**—unwittingly ; unexpectedly.

226. **The stubborn only to subdue**—Christ wants to conquer willing hearts by winning words and rule them more by persuasion than by fear. He desires to teach truth to those who have erred in their life unwittingly and who have not committed wilful sins. However, he is determined to subdue master and tame the obstinate people not amenable to persuasion. Milton first wrote 'destroy', but altered it to 'subdue' probably referring to *Luke*, IX, 56 : "For the son of Man is not come to destroy men's lives, but to save them."

228. **Inly**—inwardly. See Book III, 203.

229. Dunster thinks that Mary's speech is inappropriate here.

233. **Express**—represent ; portray, as in Bk. IV, 601.

234. Milton makes Mary instruct Jesus as to his divine nature and work, whereas Scripture represents him as correcting his mother's imperfect conception. (See *Luke*, II, 49 ; *John*, II, 4).

238. **Messenger from God**—Gabriel, the archangel.

240. *Luke*, I. 32, 33—"He shall be great, and shall be called the Son of Highest : and the Lord God shall give unto him the throne of his father God :

And he shall reign over the house of Jacob for ever, and of his kingdom there shall be no end."

242. **A glorious quire**—in his *Nativity Ode*, Milton describes how *the helmed cherubim* and *sworded seraphim* are seen in glittering ranks "harping in loud and solemn quire" to Jesus Christ at his birth. *Quire* is phonetic for *choir*, a band of musicians.

243. **Bethlehem**—the village where Christ was born. **Sung**—sang.

246. **Where they might see him**—*sc.* "and told them"—(Keightley).

249-51. The lines are a close repetition of *Paradise Lost*, Bk. XII, 360-363.

"Yet at his birth a Star Unseen before in Heav'n, proclaims him come, And guides the eastern sages, who enquire His place, to offer incense, myrrh, and gold."

253. **Thy star**—*Matthew*, II, 2 : "Saying, where is he that is born king of the Jews ? For we have seen his star in the east, and are come to worship him." The Magi connected the appearance of the star with the birth of a distinguished person who was to arise about that time in Judea. **New-graven**—The phrase recalls the ancient belief that the sky was a solid dome in which the stars were set.

Cf. Shakespeare's *The Merchant of Venice*, V. i. 58-59 :

> "the floor of heaven is thick inlaid with patines of bright gold."

255. *Luke*, II, 25, 36—"And behold, there was a man in Jerusalem, whose name was Simeon ; and the same man was just and devout, waiting for the consolation of Israel : and the Holy Ghost was upon him :

"And there was one Anna, a prophetess, the daughter of Phanuel, of the tribe of Aser : she was of a great age, and had lived with an husband seven years from her virginity."

256. The Holy Ghost revealed to them the birth ef Jesus Christ and led them into the temple when the parents brought in the child Jesus to do for him after the custom of law so that they might pay their respects to their Saviour.

257. **Vested**—with his vestments or official robes on. For the vestments of the high priest, see *Exodus*, XXVIII, 30-43.

259. **Revolved**—"unrolled the scroll or volume. In line 185 the word means "considered".

260. **Writ**—written.

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261. **Scribes**—ancient Jewish theologians and jurists prevalent in time of Christ.

262-63. **And soon .....I am**—"and soon found that I am he of whom they spake." The Jews thought the Messiah would not be known even to himself till Elias had anointed and declared."—(Calton).

266-67. *Isaiah*, 91. III. 6—"and the Lord hath laid on him the inequity of us all."

268. **Neither ....or**—some editors read "nor" for "or". But see line 495 Notes : Milton's syntax, in the use of these conjunctions, is not correct.

269. **Waited**—waited for. This ellipse of prepositions arose partly from Elizabethan fondness for brevity and partly from imitating the Latin construction of verbs like *Cogitare manere*, etc. *Cf.* Shakespeare : *Julius Caesar*, I. ii : "arrive the point proposed."

270. "Though Jesus and John were related, they were brought up in different countries, and had no acquaintance with each other. John says expressly "I knew him not." But see notes line 26.

271. **Not knew by sight**—'but whom I knew not by sight."

277. **Harbinger**—forerunner, one who provided lodgings for a man of rank, from old High German *hereberga*, through French *auberge*=inn.

279. **His greater**—see notes on "his worthier" line 27. **Hardly won**—with difficulty presuaded.

280. **The laving stream**—the stream in which people bathed and washed off their sins. *Cf.* "The *laver* of regeneration "in the office for private Baptism of infants.

281. Compare lines 81-82. In *Paradise Lost*, VII, 205, we have "Heaven opened wide her *ever-during* gates." **From whence**—*from* is really unnecessary being represented by the *-ce* in*whence*.

282. **The Spirit ....dove**—this is the third statement to the same effect. See lines 30, 83.

286. **By which**—by which fact.

287. **Obscure**—unknown.

288. **Becomes**—befits.

268-87. *Cf. Galatians*, IV. 4 : "But when the fulness of the time was come, God sent forth his Son."

292-93. *Explanation.* Milton here adopts the opinion from *Luke*, (II, 52) that Jesus did not from the first know all things, but that the divine wisdom communicated itself gradually to his mind. In the *Christian Doctrine* he says : "Even the Son knows not all things absolutely, there being some secret purpose the knowledge of which the Father has reserved to himself alone." Dr. Bushnell observes : "He was not wholly unapprised of his Messiahship before, but had come to no adequate impression what, as Messiah, He was to do and be ....As he was human, so there was to be a humanly progressive opening of His mind, and a growing presentiment of his great future."

294-345. *Gist.* Christ wanders for forty days in the widerness among wild beasts grown mild. As he fasts all the time, he feels hungry at last. Then Satan appears disguised as an old man in rural weeds. He marvels what could have brought Jesus alone into so desolate a place, and recognizes him as the man whom John the Baptist had acknowledged to be the Son of God. He dwells upon the hardship of life in the desert, and entreats Jesus to prove his divine power by changing some of the stones into bread.

294. **Morning Star**—*Revelation*, XXII, 16 : "I am the root and offspring of David, and the bright and Morning Star." Spenser in the *Hymn of Heavenly Love*, addresses Christ, "O glorious Morning Star ; O lamp of light."

296. **Horrid**—literally from *horridus*, bristling with shrubs and thorns.

297-98. The construction is a confusion with a Latin construction in Milton's mind : "To him, not having marked the way he came, by human steps untrod, return was difficult."

299. The narrative is continued in line 193. **Such thoughts**—agree with *lodged* in line 301.

303-07. The general sense is "we are not told whether he wandered during the forty days, or spent the whole time in one cave." But Milton enumerates the various places (vales etc.) which Jesus might have visited in his wanderings.

304. **Anon**—in one moment.

305. **Covert**—shelter.

306. **Defend from the dew**—*Psalm*, CXXXIII, 3 : "As the dew of Hermon, and *as the dew* that descended upon the mountains of Zion : For there the Lord commanded the blessing, even life for ever more."

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307. **Harboured**—sheltered.

308. *Luke*, IV, 2, "Being forty days, tempted of the devil. And in those days he did eat nothing, and when they were ended, he afterward hungered."

310. **Among wild beasts**—*Cf.* *Mark*, I, 13—"And he was there in the wilderness forty days, tempted of Satan, and was with the wild beasts ; and they ministered unto him." Before the Fall the beasts are the companions of Adam and Eve—(*Paradise Lost*, Bk. IV, 340 *ff.*) after it "beast with beast gan war and fowl with fowl" (X, 737) ; therefore on the appearance of "second Adam" Paradise is for a time restored and "Eden raised in the waste wilderness". Thus in both poems the idea is consistently maintained ; it is derived partly from that of a golden age of innocence—(*Isaiah*, X, 6, 7), partly from the belief in a special providence protecting the good man.

312. **Worm**—formerly used for any reptile.

313. "The tiger has never been known in Palestine"—(Keightley). **Glared**—looked fiercely.

314. Thyer mentions an old Dutch picture of the Temptation in which Satan is thus represented. Prof. Masson relies partly on this passage to support his theory that, in *Paradise Regained*, Satan has lost much of his original dignity and is passing into the ignoble character of Mephistopheles. According to De Quincey the image of the "aged man" is meant to be "in intense antagonism and intense repulsion to Satan's real character. In Fletcher's poem, "*Christ's Triumph on Earth*", Satan assumes the guise of a hermit, very old and infirm, who asks Jesus to share his cell for the night. **Weeds**—dress ; clothes. The word is now restricted in prose to the expression "widow's weeds."

315. **The quest of some stray ewe**—searching for a missing female sheep. Milton identifies Satan with "a false shepherd, false pastor, false Moses to lead astray the new Israel."

316. **To gather**—*i. e.*, "about to gather".

320. **Perused**—examined.

323. **Caravan**—a *caravan* is a great convoy of merchants who travel together for the sake of safety and defence from robbers.

324. **Who returned**—"and yet (if he durst) returned." All this applies to the southern and uninhabited part whither it is supposed Jesus might eventually wander.

325. **Pined**—tortured. *Cp.* Hall, *Mystery of Godliness*,

says of Jesus in the wilderness, "they saw thee pined with fasting." **Drouth**—drought.

326. **Admire**—wonder.

328-29. **Ford of Jordan**—see notes on line 184.

331. **Dwell this wild**—dwell in this wild.

333. **Hear**—may hear. The sense of this line is: "We come forth to whatever neighbouring town or village affords any news." Most probably *aught* is the antecedent of *what*, "and curious are to hear" is parenthetical.

334. **Fame**—report; news. Lat. *fama*. **Fame also finds us out**—"news even reaches us here in the desert."

335. **Who** etc.—antecedent omitted.

337. **The swain**—the rustic (Satan in disguise).

339. **Stubs**—hard rooty parts of small trees or shrubs left standing in the ground when the ground was cleared. **Inured**—accustomed.

340. It is said by Pliny and others that camels will go without drink for eight or nine days.

343. **Thee**—ethic dative. (*Cf.* know me at the door) is used of person indirectly interested.

342-45. Satan suggests that if Christ be the Son of God, he should miraculously relieve the wants of them both—the hungry Jesus and the wretched old man who seldom tastes food—by turning stones to bread.

345. **Seldom**—rarely.

346-405. *Gist.* But Christ recognizes the Evil one and reproves him for suggesting distrust of God. Satan avows himself and offers an artful apology for his conduct. Satan tells Jesus that God had granted much liberty of action, nay sometimes he has not disdained to employ him in His own service; though he has little power of practising virtue, he can still admire it; he is no enemy of mankind, but rather their benefactor; the hopeless nature of his condition has now made him desperate. The dialogue is chiefly noteworthy for the cunning and at times almost pathetic humility of Satan).

348. Dunster compares Satan's position here to the arch-enemy's reaction by the touch of Ithuriel's spear. For Christ is superior to Ithuriel, he is able to see through Satan's disguise. In facing Jesus, Satan is submissive while in his encounter with Ithuriel, he prepares resistance.

347-51. See *Deuteronomy*, VIII, 3 : "And he humbled thee, and suffered thee to hunger, and *fed thee with manna*, which thou knowest not ; that he might make thee know *that man doth not live by bread only*, but by every word that proceedeth out of the mouth of the Lord doth man live."

351. **Manna**—popularly said to be a corrupt form of *manu-hu* (what is this ?) "When the children of Israel saw it (the small round thing like hoar-frost on the ground), they said to one another for, *what is this* ? for they wist not what it was."—*Exodus*, XVI, 15). Manna is the substance supplied as food to the Israelites.

351-54. Christ relates himself to his great fore-runners in the prophetic function, Moses and Elijah. All of them are types with regard to the forty-day fast, and even wandering in the wilderness. It must be borne in mind that Moses fasted as Proclaimer of the Law, Elijah as a restorer of it and Christ as Proclaimer of the New Law. (See also introduction). **Eat**—ate.

352. **Moses**—*Exodus*, XXIV, 8 : "And Moses went into the midst of the cloud, and got him up into the mount ; and Moses was in the mount for forty days. **Eat**—ate.

353. **Elijah**—1 *Kings*, XIX, 3, 8 : After denouncing the wicked King Ahab who "made a grove" for idols, Elijah fled to Cherith Brook where he was first fed by ravens and then by the widow Sarepta, whose meal and oil were miraculously multiplied and whose son he raised from the dead. After chiding Ahab for a second time, Elijah fled to the wilderness where he was twice fed on barley cakes and water by an angel, on the strength of which food he went forty days without eating.

354. 'Milton has been identifying this desert with that of Horeb, where Moses and Elijah wandered. This was so far away, as to be practically another wilderness, although joined by a continuous desert tract."

355. **Distrust**—Christ's response to Satan's invitation to distrust shows his consciousness of himself as relieving the experience of Moses and Elijah.

356. **Knowing who...........art ?**—see notes on line 91, and Bk. IV, lines 514 *ff*.

357. **Undisguised**—*i. e.*, "discovered" not 'dropping his disguise" as appears from line 498.

358-405. *Gist*. In Satan's speech there is dignity mingled with submissiveness. Milton gives no hint that the aged man is Satan, till Jesus discovers him. Satan admits his identity but in so doing lays claim himself to the prophetic office. He has served as God's agent in the matter of tempting Job and in deceiving Ahab's prophets, and he also aids mankind with his oracles and portents. This last claim contains a subtle offer to aid Christ by such means, and conveys an invitation to identify his own prophetic role with this inferior type.

360. **Kept not** etc.—"The angels which kept not their first estate."—(*Jude*, 6). *Cf. Paradise Lost*, VII, 144. Satan "drew many whom their place knows here no more."

363. **Rigour unconniving**—rigour that would not connive at any relaxation of the confinement. Satan implies that he could not have escaped from hell without God's permission. In *Paradise Lost*, Bk. II, Sin, the gate-keeper of hell, breaks her trust and opens the gate, saying that she would rather obey Satan, her father, than God who hated her. **Unconniving**—*connivere* is "to shut the eyes," *i. e.*, to "wink at".

364. **Dolorous**—dismal; painful.

365. Satan's new empire of "middle air" around which he wants to circuit freely.

366. **Heaven of Heavens**—"the highest heaven, supreme citadel and habitation of God, which though not eternal, was created long before the world of man. In it seems to be situated the heaven of the blessed sometimes called Paradise."—(*Christian Doctrine*).

367. He—God, whose name though not mentioned, the context supplies. **My resort sometimes**—*i. e.*, sometimes he hath not forbidden me to resort etc.

368-69. See *Job*, I, 1 6; II.1 "There was a man in the land of Uz whose name was Job." "Now there was a day when the sons of God came to present themselves before the Lord, and Satan also came among them." "...............Satan also came among them to present himself before the Lord."

369. **Uzzean**—belonging to the land of Uz.

370. **Illustrate**—to "make glorious".

372. **Ahab**—1 *Kings*, XXII, 19 and 22. **Fraud**—harm, one of the meanings of Lat. *fraus*.

373. **They demurring**—the nominative absolute of which an-

other example is: "him destroyed"—(*Paradise Lost*, IX, 130). Milton is here using a Latinism. **Demurring**—hesitating.

374. The scripture account says simply "a spirit stood before the Lord, etc."

375. **Glibbed**—made glib or fluent. Joseph Hall speaks of "a drunken liberty of the tongue, glibbed with intoxicating liquor."

377-78. Though Satan was now "changed in outward lustre, his form had not yet lost all her original brightness"—(*Paradise Lost*, Bks. I & IV).

379. After Zephon's rebuke (*Paradise Lost*, Bk. IV, 845) Satan stood abashed and "felt how awful goodness is." According to Dr. Garnett Milton has softened "Satan's rebrobate mood with exquisite strokes of pathos" in order to make his character interesting.

383. **What can be the less in me**—"what less can I do than desire, *i.e.*, the least I can do is to desire." Satan argues that he has certain faculties left which enable him to admire virtue, though he cannot practise it. But if "in me" means "in my nature", the words of the text imply the exact opposite of this.

385. **Attent**—attentively (adjective for adverb). See note on line 180.

388. **Why should I ?**—"why should I be so ?"

390. Satan says there is no point in calling him the enemy of mankind for he has nothing against men who never offended him. **Rather by them**, etc.—"The direct result of the Fall was to establish Satan's empire over man's world, and to introduce his offspring, Sin and Death, therein.

391-92. In *Paradise Lost*, Book X, Satan boasts "to have made one realm, Hell, and this world, one continent of easy thoroughfare."

394. **Presages**—mental forebodings.

395. **Portents**—are unusual events taken as signs of impending calamities.

397-98. Raphael has so warned Adam :

"Satan, he who envies thy state,
Who now is plotting how he may seduce
Thee also from obedience, that with him
Bereaved of happiness thou may'st partake
His punishment, eternal misery."

—(*Paradise Lost*, Bk. VI, 900 *ff.*)

399. **It may be**—"it may be the fact that it was so."

400. **Proof**—experience.

401. **Smart**—severe.

401-02. When there are companions in suffering, one can "overskip" suffering and get a little consolation but one has to bear his "particular load".

406-464. *Gist*. Christ denounces Satan's pretensions with ringing certitude. He describes in detail Satan's inner feelings when he came to heaven on the matter of Job :

> "As a poor miserable captive thrall
> Ejected, emptied, gaz'd, unpitied, shunn'd,
> A spectacle of ruin or of scorn,
> To all the host of heaven."

He also denounces Satan's claim of service to God as merely an effort to dignify his own malice. He describes precisely how Satan obtains the smattering of truth contained in his *oracles*, and he flatly rejects Satan's oracles as diabolic parodies of true prophecy serving merely to delude further those given over to idolatry. Jesus tells Satan plainly that he is the deceiver and not the benefactor of mankind, whom God for the present has allowed to be deluded ; but that henceforth his influence shall cease ; for the spirit of truth is even now come.

407. **Composed of lies**—*John*, VIII, 44 : "You are of your father the devil, and the lusts of the father ye will do. He was a murderer from the beginning, and abode not truth, because there is no truth in him. When he speaketh a lie, he speaketh of his own ; for he is a liar and the father of it."

410. **Heaven of Heavens**—see notes on line 366.

411. **Captive thrall**—a slave captured by God.

413. **Among the prime**—among the first. **Deposed**—removed from office (as archangel).

414. **Ejected**—expelled from heaven. **Emptied**—emptied of his glory. **Gazed**—made a gazing-stock. *Cf. Paradies Lost*, Book V, 272 : "A phoenix *gazed* by all."

415. **A spectacle**—an object of sight.

416. *Cf. Paradise Lost*, Bk. IX, 467 : "But the hot hell that always in him burns."

417. **Imparts**—gives share of happiness.

420. **So never more.......... Heaven**—"thou art never more completely in hell than when thou art in heaven."

421. This is in answer to Satan's assertion in line 377. **But thou art**—"but thou sayest thou art."

422. **Impute**—attribute ; ascribe. *Cf.* The words of Satan to Beelzebub—*Paradis Lost,* Bk. I, 160 :

> "To do aught good will never be over task,
> But ever to do evil our sole delight."

423. **Extorts**—infers.

424. **Misdeem**—judge wrongly.

425-26. Satan was actuated by sheer malice when he subjected the righteous Job to pain and suffering. It is, therefore, ridiculous on his part to claim now that he helped Job in good faith. Moreover, Job has proved that patience triumphs ultimately over evil.

427. **The other service**—done to Elijah.

428. *Kings*, XXII, 6 : "Then the king of Israel gathered the prophets together, about hundred men, and said unto them, shall I go against Ramoth-gilead to battle, or shall I forbear ? And they said, Go up, for the Lord shall deliver it into the hands of the king." **Four hundred mouths**—the allusion is to the four hundred prophets who encouraged Ahab to go up against Ramoth-gilead.

429. **Sustenance**—nourishing substance.

430. **Yet thou pretend'st truth**—*Cf.* Shakespeare, *The Merchant of Venice*, I. iii. 84-90 :

> "The devil can cite scripture for his purpose.
> An evil soul, producing holy witness
> Is like a villain with a smiling cheek,
> A goodly apple rotten at the heart.
> O, what a goodly outside falsehood hath !"

430-31. **All oracles by thee are given**—oracles were commonly thought to be inspired by demons. St. Paul identifies the heathen gods with devils. Therefore, Milton makes Christ say that Satan is behind all oracles and divinations.

431-32. Christ describes how Satan mixes truth with false-good in his oracles so as to increase the popularity of his lies.

434-37. The oracles have sinister implications for they are ambiguous, deceiving people with double meaning and equivocation. People who consult oracles seldom understand them and, therefore, failure to understand them is as good as not knowing them.

435. In Shakespeare's 2 *Henry IV*, IV. v. 238 : the prophecy that the king should die in "Jerusalem" is fulfilled by his decease in "Jerusalem Chamber." **Double sense deluding**—*Cf.* Shakespeare's *Macbeth*, V. viii. 19-20—"these juggling fiends...... that patter with us in a double sense."

437. **And, not well........... not known**—a pure Latinism. "What is not well understood is as good as what is not known."

438. **Shrine**—temple.

439. **Instruct**—(past participle) instructed ; taught.

441. If a man believes oracles, he has to run to the trap laid by the devil sooner or later and come to ruin.

442. God has allowed Satan to delude the nations that have resorted to idol-worship forsaking the true God. Even this is intended to vindicate God's providence.

447. **His angels president**—Christ tells Satan that every nation of the earth has its guardian angel presiding over its destiny.

448-51. **In every province........thy adorers**—the angels appointed by God to preside over provinces and districts disdain inferior kind of prophecy and allow Satan to please his adorers by indulging in oracles and portents. Thyer tells us that Milton may have derived from St. Augustine the idea that heathen oracles were divinely derived and permitted.

452. **Fawning**—cringing ; servile. **Parasite**—one who feeds at another's expense.

453. "The demons were believed to have learnt the purposes of God before their fall, and thus to be able to foretell many things pretending that they themselves were the authors of their predictions."

454. **Retrenched**—removed.

455. **Oracling**—uttering or speaking oracles. The verb seems not to occur elsewhere.

456. **The Gentiles**—the heathens. **Henceforth oracles are ceased**—the idea of the sudden extinction of the gods and ceremonies of all the old pagan religions, at the birth of Christ,

which was an early Christian tradition, is worked out by Milton in his *Nativity Ode*. *Cf.* "The oracles are dumb." That the oracles ceased at the birth of Christ is true for they are mentioned by Tacitus, Martial and others.

457. **Pomp**—procession.

458. **Delphos**—a town of Phocis, at the foot of Parnassus (the modern Kastri) famous for a temple of Apollo and for an oracle which was silenced only in the 4th century A. D. by Theodosius, and was celebrated in every age and country.

Christ denounces Satan's oracles as diabolic parodies of true prophecy. He speaks of the cessation of the paragon oracles, the miraculous sign attending upon the birth and manifestation of the Messiah.

460. **Living Oracle**—Christ asserts his claim to be the divine word, the living oracle who will teach the final word of God, causing thereby the cessation of oracles as well as of all other forms of prophecy.

465-502. *Gist*. Satan, dissembling, endeavours to justify himself. He pretends abmiration for the discourse of Jesus, and begs to be allowed to hear more of it, but is told that this must be as God permits. Satan, now disappears and night comes on.

465. **The subtle Fiend**—Satan "the embodiment of the literal mind of evil"

466. **Inly**—inwardly. **Stung with disdain and anger**—see Bk. IV, line 203.

467. **Dissembled**—concealed his feelings, being a hypocrite and assumed the posture of a truth-seeker.

468 **Insisted**—from *insistere*, "to take one's stand upon, *i. e.*, to adopt a course of action.

470-74. Thyer sees in this passage an allusion to those who abjured republican principles at the Restoration.

475. Satan accepts Jesus as one "placed above me" and therefore "thou art my Lord."

476. **Submiss**—"placed under" is the literal opposite of "placed above" in the preceding line.

477. **Glad**—be glad. **Scape**—(verb) escape, **So quit**—*i. e.*, discharged with nothing worse than 'reproof'. "To quit is to clear from liabilities.

478. Hesiod describes the road leading to Virtue thus : "Long, rugged, steep the ascent, and rough the road." The road to True Learning is described in *Cebetio Tabula*, an allegory written by Cebes the Teban, as "rough and hard travel, a steep ascent which few venture to try."

479. **Discoursed**—uttered or given forth.

480. **Tunable**—melodious ; tuneful. **Sylvan**—the god Silvanus, the deity of fields, forests and flocks.

483. **Who follow not her lore** etc.—Prof. Masson cites this as an instance of the use of *who* for *that* ; the distinction being that *who* is 'co-ordinate' stating a fact, *that* is "restrictive and explicative." **Lore**—teaching.

484. **Since no man comes**—*i. e.*, "since in this desert no man comes to hear thee, may I be allowed to do so, in the absence of better auditors."

485. **Attain**—gain (used absolutely).

487. **Atheorus**—atheistical ; godless. Like "glibbed" in line 375, Bishop Hall, Milton's opponent in the controversy, used it in his *Humble Remonstrance* in favour of episcopacy.

488. **To tread his sacred courts**—*Cf. Isaiah*, I, 12 : "when ye come to appear before me, who hath required this at your hand, to tread my Courts ?"

482-488. The sense is : Men that are not of such sort as follow virtue, yet admire her."

490. **Vouchsafed**—condescended to grant. Milton spelt the word '*Voutsafed*'.

491. **Balaam reprobate, a prophet**, etc.—Satan invites Christ to associate his unique prophetic role with the inferior type that the vernal Balaam represents, and thus to associate with falsehood and hypocrisy. Butler argues that Balaam had just and true notions of God and religion, and was firmly resolved not to disobey the *letter* of God's command ; but being bent upon obtaining the desired permission, he cast about for means to reconcile his intentions with his duty. It may be noted that Balaam's character stands for the emergence of a church society based upon outward conformity rather than regeneration. Christ avoids the difficulty which would attend such a voluntary invitation to Balaam—Satan by stating merely that Satan will return or not as God wills.

494. **Scope**—design ; purpose.

495. *Or* is used instead of *nor*. Milton is lax in his use of these conjunctions.

498. **His gray dissimulation**—"his grey head by which he assumed his disguise."

499. **Thin air** – *Cf.* Shakespeare's *Tempest*, Act IV, Sc. I : "melted into air, into thin air."

500. **Night with her sullen wing**—*Cf.* "*L' Allegro*, line 6 : "Where brooding darkness spreads his jealous wings." Night is compared to a bird spreading her black wings all over the desert. **To double-shade**—is to double the gloom of the desert, (see line 296). *Cf. Comus*, 335 : "In double night of darkess and of shades."

501. **Clay nests**—*Cf.* Ovid's *luteum opers*, of the swallow's nest.

502. *Cf. Psalm*, CIV, 20 : "Thou makest darkness, and it is night : wherein all the beasts of the forest do creep forth."

BOOK II

1-57. *Gist.* The second Book opens with an intensely human note. There is a picture of Christ's disciples, Andrew and Simon and others, all close in a cottage praying for the return of their newfound Lord. They are uneasy at his long absence and begin to doubt. They reason whether he be in truth the Messiah, the promised deliverer of their nation ; yet will they wait in patience, trusting that God's providence will not fail.

1. **The new-baptized**—note the distance between the subject and the verb "began to doubt" in line 11.

2. "The heavenly voice (Book I, line 85) had proclamied Jesus not as Messiah, but as the Son of God—a designation capable of bearing a wide sense (see notes on Book I line 71) And though Andrew is reported to have said, "We have found the Messiah (*John*, I, 41) and the Baptist spoke of him as 'Lamb of God', he was not certainly recognized as the Messiah by his own disciples."

3. **Expressly**—clearly.

6. See *John*, I, 39 : "They came and saw where he dwelt and abode with him that day. **I mean**—Keightley thinks that the phrase is too familiar to suit the gravity of an epic poem.

9. **Joy**—object of joy.

10. Note the antithesis.

15. See *Exodus*, 18 : "and Moses was in the desert for forty days and forty nights."

16. **Thisbite**—Elijah the Tishbite. (1 *Kings*, XVII, 1).

17. **Yet once again to come**—See *Malachi*, IV, 5, "Behold, I will send you Elijah the prophet before the coming of the great and dreadful day of the Lord." From these passages the early church was led to expect a reappearance of Elijah before Christ's second coming, as well as the first.

18. See 2 *Kings*, II, 17 : "And when they urged him till he was ashamed, he said, send. They sent, therefore, fifty men ; and they sought three days, and found him not."

20. **Bethabara**—"supposing it to be near Jericho, and starting northwards from it, one can find other places in their order along the Jordan." **Jericho**—the city of Palms is west of Jordan and north of the Dead Sea (*Deut*., XXXIV, 3).

21. **Aenon** (*John*, III, 23 near the Lake of Gennesareth. **Salem**—or Shalim, (I *Sam*, IX, 4, *Genesis*, XXXIII, 18). **Salem old**—Milton uses the epithet 'old' either because he identifies it with the Salem of Melchisedek (*Genesis*, XIV, 18) or Salem was the abode of Jacob (*Genesis*, XXXIII, 18). Mr. Lowell well observes that Milton loved epithets like 'old' and "far" that suggest *great reaches*, whether of space or time.

23-24. Milton means that the disciples searched northwards along the west bank of Jordan until they came to the Lake of Gennesareth or Sea of Galilee, and then crossed over to *Peraea*, that is the region east of Jordan between the Sea of Galilee and the Dead Sea."—(Wyatt).

22. **Machaerus**—a stronghold in Peraea, N. E. of the Dead Sea.

23. **On this side**—as opposed to Peraea, which was "beyond Jordan." But Jericho, Aenon, and Salem, though West of the Jordan, lie to the South of Gennesareth. Therefore 'on this side the broad lake Genezaret' must be interpreted broadly to mean "west of Jordan." **Broad**—the word refers to the size of the lake generally, which is long, not wide.—(Keightley).

25. Maundrell, in his *Journey to Jerusalem*, describes the banks of Jordan as in some parts thickly overgrown with shrubs and reeds, in which wild beasts make their lair, till they are washed out by the sudden overflowing of the river. **Creek**—(probably akin to *crook*) : a recess or bend in the bank of the river, generally used of the seashore.

26. Fletcher in *Christ's Triumph over Death*, line 16, speaks "the whistling reeds that rutty Jordan laves."

27. *Cf.* Spenser, *Shepherd's Calendar*, I. 1 : "A shepherd boy (no better do him call)."

28. **Close in** .....**got**—"assembled in a humble cottage."

29. **Loss and plaints outbreathed**—"outbreathed" goes literally with "plaints", but must be taken as meaning "bewailed" with loss." Here we have a figure of speech, *zeugma*, by which a verb is made to govern two nouns in two different senses. **Plaints**—lamentations.

30. *Cf. Paradise Lost*, Bk. V, 542 : "O fall from what high state of bliss in to what woe !" **Relapse**—set-back.

34. **Full of grace and truth**—*John*, I, 14 : "And the word was made flesh, and dwelt among us (and we beheld his glory, the glory as of the begotten of the Father) full of grace and truth."

36. See *Acts*, I, 6 : "Lord, dost thou *at this time* restore the kingdom to Israel ?"

38. **Perplexity**—confusion ; bewilderment. **Amaze** : "perturbation."

39. **Accident**—mishap.

40. **Rapt**—"carried away," "snatched away," Lat. *raptus*. *Cf. Il Penseroso*, 40 : "Thy rapt soul sitting in thine eyes."

44. **Psalm**, II, 2 : "The kings of the earth set themselves and the rulers take counsel together, against the Lord, and against his anointed."

43-47. "In speaking of the Roman tyranny as administered by Herod, Milton probably alludes to the situation of his own party after the Restoration."

46. **Behind them cast**—*Cf. Nehemiah*, IX, 26 : "Nevertheless they were disobedient, and rebelled against thee, and cast thy law behind their barks, and slew thy prophets which testified against them to turn them to thee, and they wrought great provocations."

47. **Vindicate**—establish.

51. Dunster suggested "point *out*" for "pointed *at*", the latter generally being used in an opprobrious sense.

53-54. *Cf.* I *Peter*, V, 7, "Casting all your care upon him for he careth for you."

53-57. The disciples of Christ are moving from an anxiety and doubt to at least partially restored confidence, though they are hampered by imperfect knowledge and misapprehension. The disciples are anxious and dismayed at the disappearance of Christ, but reaffirm their trust as they recall that God has thus far performed his covenant by displaying his Messiah to them. They, however, expect Christ to become a kingly Messiah, ruling a literal kingdom.

56. **His blest sight**—sight of him.

58-104. *Gist*. Mary, puzzled like the disciples by the mysterious disappearance and prolonged absence of her son, gives vent to her motherly concern. She recalls the circumstances of her son's birth and of his early life, the recent attestation at his baptism, and the predictions of Simeon concerning him and herself. She comforts herself by recalling the issue of his earlier disappearance at Jerusalem, when only twelve years old. She resolves to wait patiently for the fulfilment.

58. **Resume**—recover.

59. **To find whom** etc.—the antecedent is omitted, as often in Latin.

60. The construction is : "But to his mother Mary.... ... motherly cares and fears got head'' (line 64). The length of the intervening clauses involves the sentence.

62. **Nor.........none**—and no tidings came of his being left behind at the Jordan. Observe the use of double negative.

63. Note the use of 'calm' and 'pure' to denote the nature of Virgin Mary's heart.

64. **Got head**—note the human touch in making Mary show her maternal concern for her son's absence overriding her purity and calmness in her heart.

65. **In sighs thus clad**—Mary's anxiety was clothed in her sighs.

66. Some critics feel that Mary's speech in the First Book would have been better introduced here.

70. **Fears as eminent** etc.—"as I could otherwise have experience, yea even above the lot of other women."

72. **Such a season**—besides the inclemency of the season, there was the lack of accommodation, owing to the crowd collected at Bethlehem (*Luke*, II, 7). *Cf. Nativity Ode* : "It was the winter wild" etc.

74. **Bleak**—chilly. **Warmth**—shelter.

75. **Enforced**—we were forced.

76. **Murd'rous king**—Herod the Great

77. **Missing**—(intrans.) failing.

78-79. The reference is to the Massacre of the Innocents, Herod who destroyed the babes of Bethlehem (Matthew, II, 16), is represented as a blood-minded tyrant—"murd'rous king".

79. **Returned**—*i. e.*, "when we returned." **In Nazareth**—Joseph and Mary had dwelt originally in Nazareth, the city in Galilee in Palestine Joseph worked there as a carpenter. From that place they had gone up to Bethlehem.—(*Matthew*, II, 23).

80-81. *Cf.* Book, III, 232 : "Thy life has yet been private," etc.

81. **Unactive**—now "inactive". Dunster sees an allusion to Milton's retired life after the restoration.

82. **Suspicious**—an object arousing suspicion.

83. **Full grown**—"he being full grown", an imitation of the Latin ablative absolute. **To man**—"to manhood, concrete for abstract noun. **Acknowledged**—owned.

86. **Change**—Mary expected a change in the status of her son.

87-92. See *Luke*, II, 34, 35, of which the lines are a close paraphrase—

"And Simeon blessed them and said unto Mary, his mother, Behold, this *child* is set for the fall and rising again of many in Israel, and for a sign which shall be spoken against,

"(Yea, a sword shall pierce through thy own soul, also,) that the thoughts of many hearts may be revealed."

Mary is filled with "motherly cares and afflictions, "but she regains her patience by reflecting upon the prophecies. However, she only partially understands how the prophecies can at once proclaim her blessed, and also to state that a sword will pierce her heart.

93-94. Thyer notes the consistency of these lines with Mary's character (line 63) exhibiting "composed resignation," varied for a moment by the "sudden start of fond impatience" in the exclamation "where delays he now," which is instantly checked in the words, "some great intent conceals him."

94. **Argue**—"to find fault with"; properly "to refute an opponent by proving him to be in the wrong." Elsewhere Milton uses "argue" only in the sense of 'prove' or 'discuss.' **Repine**—be discontented.

95. **Intent**—intention. See line 38 (Notes).

96. **Conceals**—keep him secret (from her).

97. **So**—"under such circumstances, *i.e.*, in the temple with the doctors. **As**—that, a common Elizabethan usage

98. **Lose himself**—note the play upon words.

99. See *Luke*, II, 49 : "And he said unto them, how is it that ye sought me ? Wist ye not that I must be about my Father's business ?" **Nursed**—pondered.

100-01. **His absence ....obscures**—keeps his absence unexplained—(Masson) ; lit. "keeps *dark* or *veils* the reason for his absence."

102. **Inured**—accustomed. The word is a compound of *in* and the old noun *ure*='use,' hence the old expression "to have in ure."

103. *Cf. Luke*, II, 19 : "But Mary kept all these things, and pondered them in her heart."

104. **Portending**—giving warning of.

105-46. While Mary anxiously waited for the return of her son Jesus continues his stay in the desert. Left by the Devil, he ponders "all his great work to come," while Satan again meets his infernal council. Solicitous and blank he reports to his peers the ill success of his last enterprise and calls upon them for advice and assistance.

107. **Since her salutation heard**—a good example of Latinism in the poem.

108. **Meekly composed**—piously humble and calm.

109. **Tracing**—traversing or pacing. *Cf.* Bunyan's *Pilgrim's Progress*, Part II. "He would be up every morning by break of day, tracing and walking to and fro."

110. **Sole**—lonely. **Fed**—nourished.

111. **Into himself descended**—"descending into his own recesses of mind for self-examination." It may also be a metaphor from "descending into the arena before a combat."

114. **His end of being on Earth**—*Cf.* Book I, line 185, etc.

115. **With sly preface to return**—"with a cunning speech in preparation for his return." In Book I, line 483, Satan had feigned an intention of returning, to profit by Christ's discourse. **Preface**—something said beforehand to prepare Jesus to expect him.

116. **Vacant**—"alone," literally, "void of company", from *vacare*, to be at leisure.

117. **The middle region of thick air**—this was the middle region of the atmosphere in late medieval theory ; indescribably cold, and full of vapours, where rain, hail and snow were born. See *Notes* on Book I, 39 and 44.

118. **Potentates**—"princes of Hell".

119-20. Dunster contrasts the unceremonius return of Satan to the infernal council with his triumphal return to Pandemonium after his success over Eve.

120. **Solicitous and blank**—troubled and nonplussed.

121-28. The sense probably is : "Ye who were once princes in heaven, etc., but are now Demonian spirits, righter called powers of fire, etc., each from the element which is given him to rule. I wish, indeed, we may retain this our dominion, but I fear the result, for such an enemy has arisen to oppose us, etc."

121. **Ethereal thrones**—heavenly potentates.

122. **Demonian Spirits**—"The demons of the four elements are mentioned again in Book IV, 201. The general doctrine that no part of the universe is devoid of soul is propounded by Plato ; but the idea of assigning particular demons to their respective elements is due to the so-called Platonists of later times. Add to this the early Christian belief which identified the aforesaid demons with fallen angels and we have most of the information necessary for understanding the allusions to them in Milton. They were supposed not only to inhabit their elements but to control them, and to partake of their nature."

125. **Mild seats**—"peaceful abodes." **So may we hold, etc.**—**Prof. Masson** paraphrases it: "If it may so be that we shall hold

etc. The expression, originally a vow made to a deity on condition of the prayer being granted, became a common formula of invocation, the condition being omitted and often not even implied. Wyatt interprets, *so we may hold* as "on condition we are able to hold."

129. **With**—by

130. **Consenting**—unanimous. **Full frequence**—*Cf.* Notes Book I, line 128, *i. e.*, full assembly.

131. **Tasted**—"tried" as in Shakespeare's *Henry* IV, Part I, Act IV, Sc. 1 : "let me *taste* my horse."

134. **Allurement**—enticement. Satan blames Eve for Adam's fall. However, he does not consider Adam, the first man equal to Christ.

134-37. Satan questions if *Christ be man* even by the mother's side.

"Though it required his wife's allurement to make even Adam fall, however inferior he be to this Man ; who, if he be man by the mother's side, is at least adorned from heaven with more than human gifts"—(Masson). Satan's purpose here is to discount possible failure by enlarging on the difficulty of his task in tempting Jesus.

138. **Absolute**—complete ; finished.

139. **Amplitude of mind**—'broad-mindedness, magnanimity. **To greatest deeds**—adapted to perform greatest deeds.

140-46. Contrast Satan's confident tone when he set out to tempt Christ in Book I. There he asked for no "counsel", but now he is not overconfident of his success in the light of his latest experience. He wants to take the assistance and counsel of his infernal crew when he launches his second attack on Christ.

142. **Ye**—for "you", also common in Shakespeare.

146. **Overmatched**—defeated by superior skill and strength.

147-240. *Gist.* The dissolute Belial propoes the allurement of beautiful women as a mean of attracting Christ. Satan, who has already tried one fall with Jesus, scornfully rejects this suggestion. He blames Belial as one who judges others by himself, charging upon him all the amours which the heathen poets had ascribed to their gods. Many men have been proof against the charms of female beauty ; how much more the Son of God', he will set before Christ nobler objects than these or "that which only seem to satisfy lawful desires of *natura*." Then, taking with him a chosen band of spirits, Satan returns to the desert.

148. **Clamour**—shouting.

150. **Belial**—his character is "soft effiminate and persuasive. He was not a local god, but ruled wherever atheism and profligacy were found." His name means "wickedness" whence bad men are termed "Son of Belial". See *Paradise Lost*, Book I, 490. **The dissolutest**—the most dissolute or immoral. "Old English comparisons were always made in -er and -est ; the use of 'more' and 'most' came in about the thirteenth century and is probably due to French influence."—(Morris).

151. **The sensualest**—the most sensual. **Asmodai**—Asmodeus of *Paradise Lost*, Book IV, 168 ; Book VI, 365. *Asmodeus* was a Babylonian demon. He was in love with Sarah, the wife of Tobias and destroyed her seven husbands. Acting on the advice of Raphael, Tobias expelled the demon with the stink of burning fish and drove him to Egypt.

152. **The fleshliest incubus**—some of the ejected angels were believed not to have fallen into hell, but to have remained in the *middle region of air* (l. 117), where in various shapes they tempted men to sin. It was said that they hoped to counteract the effect of Christ's coming by engendering with some virgin, a semi-demon, who should be a power of evil. In this way Merlin and, even, Luther were reported to have been begotten.

By comparing Belial with Asmodeus, a lustful angel of the incubus type, Milton confirms that he is a spirit "more lewd than who fell not from heaven."

153. As this temptation is not mentioned in the Gospels it is fitly made the subject of a debate and not actually offered. The arguments for and against the power of beauty are here urged with the utmost force and eloquence.—(Newton).

155. **Passing fair**—exceedingly beautiful.

158. **Enchanting**—the word is to be applied to 'women' who are the real subject of the sentence.

159-60. **Mild and sweet**—mildness and sweetness. The use of adjective for noun was a common Elizabethan usage.

160. **Allayed**—softened ; tempered. **Yet terrible to approach**—compare this with the same sentiment expressed in *Paradise*

Lost, Book IX, 490, "not terrible, though terror be in love and beauty."

162. See *Paradise Lost*, Book XI, lines 586-587 :

> "...........in the amorous net
> Fast caught, they liked, and each his liking chose."

164. **Severest temper**—even the gravest mind is tempered by a beautiful woman. **Smooth the rugged'st brow**—soften the stern aspect. *Cf.* *Il Penseroso*, 58 :

> "Smoothing the rugged brow of Night."

165. **Enerve**—'enervate' but is formed directly from the Latin adjective, *enervis*. **Voluptuous hope**—hope tending to sensual satisfaction.

166. **Draw out**—"a metaphor for enticing an animal from his lurking-place by a bait." **Credulous desire**—desire produced by an easily believing mind.

168. **The magnetic**—'the magnet'. For the use of adjective for noun, see *Paradise Lost,* XI, 4 : "had removed the stony from their hearts."

170-71. Solomon, the famous king of Israel was noted for his wisdom (sapient king). He was "uxorious" and therefore built tempels for Chemosh, Moloch and other strange gods which his wives worshipped. See *Paradise Lost*, Book I, 443 ff. :

> "That uxorious king whose heart, though large,
> Beguiled by fair idolatresses, fell to idols foul."

173. **Much**—very.

174. **All others by thyself**—Satan takes pride in his own superior understanding of Christ's nature and rebukes Belial for judging Christ by his preference for sensuality.

175. **Doat'st**—doatedst. *dote* is the other form of the word. Satan says, Belial is weak-minded from old age, and therefore, he is talking foolishly expressing his infatuation for beautiful women.

176. **Attractive grace**—*Cf.* *Paradise Lost*, Book IV, 298 :

> "For sweetness she and sweet attractive grace."

177. **Toys**—trifles.

178. **Lusty**—lustful. *Cf.* *Nativity Ode*, 36 :

> "To wanton with the son, her *lusty* paramour."

179. Milton here avails himself of the idea that the fallen angels were the 'Sons of God.'

178-181. See *Genesis*, VI, 2 : "The Sons of God saw the daughters of men that they were fair ; and took to wives of all which they chose."

179. **False titled Sons of God** – Satan remarks, Belial and his followers as worthy of the title 'Sons of God, and declares that Christ is a different kind of Son.

180. **Wanton**—lewd ; lustful.

182. **Or by relation heard**—Milton speaks in his own person rather than in that of Satan. Rather he is true to his own conceptions of spiritual beings, who are re-presented as subject to laws similar to those which govern mankind ; and though endowed with superior knowledge and power of locomotion, yet as neither omniscient nor ubiquitous. So in Book IV, 116, Jesus is made to say :

"For I have also heard, perhaps have read" etc.

183. **Lurk'st**—exist unobserved In *Paradise Lost*, Book I, 497, it is said of Belial : "In Courts and palaces he also reigns."

Milon hits at the drunken cavaliers of the Court of Charles II.

185. **Waylay**—lie in wait for attacking.

186-91. All the instances are from Ovid's *Metamorphoses*. The learned enumeration of names is after Ovid's manner.

186. **Callisto**—an Aracadian nymph, daughter of Lycaon, huntress in Artemis, train beloved by Zeus, who changed her into a she-bear to deceive Hera, and then into the great Bear. **Clymene**—beloved by Helios or Apollo, and mother of Phaethon.

187. **Daphne**—Dughter of a river god, loved by Apollo. She fled from the amorous God and escaped by being changed into a laurel, thenceforth the favourite tree of the Sun-god. **Semele**—daughter of Cadmus, king of Thebes, and mother of Bacchus. Beloved of Zeus, she was slain when he visited her as Thunder-God but her child Bacchus was saved. **Antiopa**—a princess of Thebes, beloved of Zeus and mother of Amphion.

188. **Amymone**—daughter of cadmus, beloved of Neptune. **Syrinx**—an Aracadian nymph. On being pursued by Pan she took refuge in the river Ladon and prayed to be changed into a reed ; the prayer was granted, and of the reed Pan made his pipes.

189. **Too long**—too long to tell. **Scapes**—pranks ; escapades : lewd acts,

190. Justin Martyr in his "Apologia" mentions the notion that the heathen gods were demons, the offspring of angels and mortal women. On the charge often brought against Milton of having blended the Christian and Pagan forms, De Quincey thinks that the justification is complete since false gods of the heathen world were (according to him) the fallen angels, and as such were no less real than the loyal faithful angels of the Christian heaven."—(Browne).

190. **Apollo**—one of the great gods of Olympus often identified with Helios, the sun-god. He is represented in art as the perfection of youthful manhood. **Neptune**—the Roman God of the sea, corresponding with the Greek Poseidon. **Jupiter**—the supreme deity and King of heaven in Roman mythology corresponding to the Greeks Zeus or Jove. **Pan**—the god of pastures, forests, flocks and herds of Greek mythology.

191. **Satyr**—one of the body of forest gods or demons who were the attendants of Bacchus. They were very lascivious. **Faun**—Roman god of the countryside especially of shepherds and farms. **Sylvan**—the god Silvanus, the deity of fields and forests.

182-91. Against Newton's objection to the passage, Dunster replies, that "a divine poem, like any other must not be destitute of ornament; that mythological allusions are among the acknowledged decorations of poetry, and that Milton has shown great taste in his selection and application of them; moreover, that by transferring these amours of the gods to the fallen angels, he adds a moral to his poem. All this may be true; but it would be enough to say that, having once identified the heathen gods with the fallen angels, he simply carries out this assumption in detail. It is surely unreasonable to admit the general proposition, and yet objects to the enumeration of particulars.—Jerram.

191-94. Milton again through Satan rejects the idea that womanly beauty is an inescapable temptation and asserts that it is no real enticement to a strong and noble man.

196. **Pellean conqueror**—Alexander, the Great, who was born at Pella, the capital of Macedonia in 356 B.C.

197. **A youth**—he was only twenty-three when he conquered the Persians at Issus, B.C. 333.

197-98. The allusion is to his generous conduct to the wife and mother of Darius and other Persian ladies after his victory.

198. **Slightly**--"slightlingly" *i. e.*, "not caring for them." This statement is hardly true, since it was part of Alexander's policy to take a wife from the several natives whom he conquered in his Eastern campaigns. Thus, he married Roxan, a beautiful Bactrian, Statira, daughter of Darius III, and Barsine, the widow of Memnon the Rhodian.

199-200. Scipio Africanus, at the age of twenty-five, restored a beautiful Spanish lady to her betrothed husband after the capture of New Carthage, B.C. 210, as related by Livy.

200. **Iberian maid**—Spanish girl.

201. **Solomon, he** etc.—the insertion of the pronoun emphasizes the subject of the sentence.

202-03. **Beyond higher design**—a confusion of the two constructions, "aimed (at) no higher design than", and "aimed (at) no design beyond," etc.

204. **The bait of women**—Spenser speaks of "beauty's lovely bait."

205. **Attempt**—try or assail.

206. **Exalted**—high and noble.

207. **Made and set wholly on**—made for and completely fixed on.

209. **Wonder and the fame**—the object of wonder and fame.

210. **His leisure**—"he when at leisure." **Vouchsafe**—condescend to grant.

211. **Fond**—doting, being the past participle of *Fonne*—to make foolish.

213. **Begirt**—the reference is to the habits of magicians who are girded about the middle with the skins of snakes and serpents. *Cf.* Where it is said of Eve in *Paradise Lost*, Book VIII, 59 ff. :

> "On her as queen
> A pomp of winning graces waited still,
> And from about her shot darts of desire
> Into all eyes to wish her still in sight."

214. Homer in his *Iliad* tells how Juno borrowed the magic girdle of Aphrodite to beguile the heart of Zeus.

215. **So fables tell**—the epic narrator, Milton, speaks here.

216. **His**—of him (seated as on the top of Virtue's hill). But Keightley takes "seated" as being in apposition with "look". **Brow**—is commonly represented as the seat and symbol of authority. *Cf.* Shakespeare's, *Hamlet*, III. 4. 11 :

"See what a grace was seated on his brow."

217. **Virtue's hill**—the allegory of Virtue dwelling on a steep hill became a favourite one with philosophers and poets. The original passage is from Hesiod.

218. **Discount'nance**—put out of countenance ; abash. **Despised**—observe the classical use of the participle *despised*: 'despise and discountenance.' **Put to rout**—utterly defeated.

219. **Array**—imposing display of things.

220. **Turn to reverent awe**—*Cf.* *Comus*, 451—"noble grace that dashed rude violence with sudden adoration and *blank awe.*" The beautiful woman forgetting all her female pride will be filled with respect and fear. **Stands**—*i. e.*, "keeps its force."

222-23. **Cease to admire**, etc.—the allusion is to the peacock which is said to spread its tail when admired. Dunster points out that Milton might have had in mind Ovid, *De Arte Amande* I. *Cf.* "The peacock displays its admired plumes ; if listless you regard, it hides away their splendour."

223. **Trivial toy**—common trifles. *Cf.* *Comus*, 502 :

"I came not here on such a trivial toy."

225. **Manlier**—more befitting a man.

226. **Constancy**—fortitude.

227-28. Love of honour, glory and popular praise have been the infirmity of some of the greatest people.

233. **Commit**—entrust. **The rest commit to me**—Satan rebukes Belial's folly in weighing all others "by thyself" in regard to the sensuality, but Satan commits the same mistake in this very sequence for he foolishly expects Christ to respond as he himself does to things "of worth, honour, glory, popular praise."

234. **Advantage**—opportunity. **Assay**—try.

235. **Heard their grant** etc.—*i. e.*, heard in applause the sign of their granting him the commission. **Grant**—assent.

236. **Chosen band**—select company.

238. **At his beck**—properly 'beck' means nod ; *O. E. beacon*, to make a signal hence a token of assent, permission. *Cf. Hamlet*, III : "with more offence *at my beck* than I have thoughts to put them in."

239-40. *i. e.*, "that in case several characters were needed to join in the action, each might know his part."

240. **Persons**—characters. **Part**—role.

241-298. *Gist*. He finds Christ communing with himself at nightfall after the conclusion of his forty days' fast, admitting a feeling of hunger. However, he is content to resign himself to God's will and determined in all things to await and abide by the leading of God. He lays him down to sleep, and passes the night dreaming. A lovely morn follows a night of refreshing dreams. At daybreak Jesus ascends a neighbouring hill, and sees beneath him a pleasant shady grove which he enters.

242. **From shade to shade**—passing from one shelter to another.

244. **Now**—then, *i. e* , after the forty days' fast.

246. **Woody maze**—*Cf.* "pathless desert."

249-55. The argument is "either nature may not feel need at all, or, though she may do so, God can satisfy her by other means than food. But my feeling of hunger tells me that the former alternative is not true, therefore the second remains."

255. **So**—provided that. The subjective "remain" renders the insertion of "that" unnecessary.

257. **Sting of famine**—intensity of hunger.

258-59. See *John*, IV, 34 : "Jesus saith unto them, my meat is to do the will of him that sent me, and to finish his work." **Fed with better thoughts,** etc.—it may be noted that like the disciples, Mary and Satan, Christ traverses much the same emotional range. He displays human anxiety about being lost in the desert and experiencing a hunger which betokens Nature's need of food, but he quickly reaffirm his confidence in God's ability to sustain him without food.

260. **It was the hour of night**—probably the same night as in Book I, line 500.

261. **Communed**—"held intimate intercourse with himself."

262-63. **Under the hospitable......interwoven**—Dunster cites Horace *Odes*, II, 3. 9-11 :

> "*Qua pinus ingens abbaque populus*
> *Umbram hospitalem Consociare a mart*
> *Ramis*."

"Where the immense pine and white poplar love to interweave a hospitable covert with their boughs."

In *Comus*, 186, Milton speaks of "the kind *hospitable* woods."

The following description of Judea by Mr. Hepworth Dixon (*Holy Land*) may be useful to understand the passage :—

"It is dry, unpeopled region, in which the wells are few, the trees low and stunted, the wadies full of stones instead of water...........It contains no town, not even a village. It has no road, no khan. The fox, the vulture, the hyena prowl about its solitudes."

264. It is said that our dreams are haunted by our waking thoughts.

266. **Him thought**—"it seemed to him." **Brook of Cherith**—1 *Kings*, XVII, 5 : "for he dwelt and by brook Cherith that is before Jordan.

270-276. See I *Kings*, XIX, 4-8 :

"But he (Elijah) himself went a day's jourrney into the wilderness, and came and sat under a juniper tree, and he requested for himself that he might die ; and said, it is enough ; now, O Lord, take away my life ; for I am no better than my fathers.

"And as he lay and slept under a juniper tree, behold, then an angel touched him, and said unto him, arise and eat.

"And he looked, and behold, there was a cake baken on the coals, and a cruse of water at his head. And he did eat and drink, and laid him down again.

"And the angel of the Lord came again the second time, and touched him, and said, Arise and eat ; because the journey is too great for thee.

"And he arose, and did eat and drink, and went in the strength of that meat for forty days and forty nights unto Horeb the mount of God."

274. **Eat**—ate. Elijah having been twice bidden by the angel.

277. Christ's hunger now leads him to dream, "as appetite is wont to dream", of sharing with Elijah the repast brought by

the ravens, or of being fed by an angel such a temperate meal as Elijah was given. Christ's allusions focus on Elijah because Elijah wandered the same desert hungered and was given food and also because Elijah was identified as the prophet who would return to give a spiritual interpretation of the Law.

278. **As a guest with Daniel**—See *Daniel*, I, 12 :

"Prove thy servants, I beseech thee, ten days ; and let them give us pulse to eat, and water to drink."

279. The lark is called 'herald of the morn' for its song announces the coming of morning.

280. **Descry**—catch sight of.

285. **Reared**—raised.

286. **To ken**—he might ken ; *ken*='view'.

287-88. **If cottage** etc. **But cottage** *etc.*—Milton is fond of this mode of repetition . *Cf. Comus* :

> "Was I deceived, or did *a sable cloud*
> Turn forth her silver lining on the night ?
> I did not err ; there does *a sable cloud*" etc.

289. **Bottom**—valley, a hollow between hills. **A pleasant grove** etc.—"This is a magical creation in the desert, designed as a scene suited for the ensuing temptation of the banquet." —(Dunster).

290. **Chant**—the birds sing as if the notes are magic utterances bewitching human ears.

293. "Milton is great in describing the effect of thick shade of forest trees. In *Paradise Lost*, Book IV, he represents the happy garden of Paradise as surrounded by an "inseparable height of loftiest shade, while within the unpierced shade *imbrowned* the noontide bowers." Of the bower of Adam and Eve, "the roof of the thickest covert was in woven shade." **Alleys**—embowered paths or walks in a wood. **Brown**—(Italian *bruno*) is a favourite word with Milton for "dark".

295. **Nature taught art**—*i. e.*, Nature instructed in art, applying, as it were the rules of art to her own purpose. Prof. Masson cites from Shakespeare's *The Winter's Tale*, Act IV Sc. 4 :

> "go over that art
> Which you say adds to nature, is an art,
> That nature makes......This is an art.
> Which does mend nature, change it rather,
> But The art itself is nature."

According to this idea, nature is said to be herself the maker of the art by which her stores are increased.

298-403. *Gist*. Satan, reappearing in a different guise wonder that Jesus should have been so long deserted in the wilderness where others had been miraculously fed. He then urges upon him his right to all created things, and producing by a stroke of magical art a sumptuous banquet, tempts him to sit down and eat. Jesus scornfully rejects the proffered dainties whereupon that banquet suddenly vanishes.

299. Satan, appears "not as a rustic before" but as a man "seemlier clad" to suit the altered character of the temptation.

299-301. On the second day Satan returns in a new posture. He comes now in the character of "prince of this world." Also he is no longer obsequious and fawning, but presents hinslf as a knowledgeable man of the world ("as one in city. or court or palace bred",) condescending, officious, expansive to Christ whom he affects to see as naive and inexperienced in the ways of the world and slack in realizing and asserting his own merits.

302. **With granted leave**—the permission is 'from above', having been given in accordance with God's own design expressed to Gabriel in Book I line 140. **Officious**—'ready to be of service ; 'obliging'. Lat. *officiosus*.

304. **Bide**—wait, remain. Satan now refers to Christ's Sonship with rather deliberate and subtle irony. He expresses his great 'wonder that the Son of God' should be abandoned in the wilderness when others have been fed there.

307. **This wilderness**—(See Bk. I, line 354 Notes). Where Hagar wandered was the wilderness of Beersheba, Elijah's retreat was a day's journey hence. The Israelites were fed with manna in the wilderness of Sin.

308-10. **The fugitive bond-woman.........Angel**—see *Genesis*, XXI, 9-14 ; Sarah asked Abraham to cast out Hagar, the Egyptian bondwoman, and her son 'born unto Abraham." God asked Abraham to follow Sarah's advice because he would soon make a nation through the bond-woman's son. "And Abraham rose up early in the morning, and took bread and a bottle of water, and gave it to Hagar, putting it on her shoulder, and the child, and sent her away ; and she wandered in the wilderness of Beersheba"

309. **Nebaioth**—(*Genesis* XXV 13) Ishmel's first-born son but put here for Ishamel himself (by oversight or licensce) : his

descendants settled in Mt. Seir and Petra (the *rose-red* city) and later became allies of the Jews.

310. **Providing Angel**– *Genesis*, XXI, 17, 19 : "and the angel of God called to Hagar out of heaven and said unto her..... fear not, etc.''

"And God opened her eyes, and she saw a well of water; and she went and filled the bottle with water, and gave the lad drink."

310-12. **All the race...........manna**—(*Exodus*, XVI). God supplied to the Israelites a miraculous substance, 'manna', as food during their progress through the wilderness.

312. **That Prophet bold**—"the character of Elijah, the undaunted opponent of tyrants, and the undaunted denouncer of God's judgements against them, had great attractions for Milton." Among the subjects he had proposed to himself for a Scriptural drama we find one called *Elias Polimestes*—(Dunster.)

313. **Thebez**—probably a mistake for Tisbe, the birth-place of Elijah (The great Thisbite. Thebez was a town in Ephraim where Abimelech was slain.– (*Judges*, IX, 50).

314. **Twice by a voice........eat**—see note on line 277.

318. **They all had need........none**—Hagar, Elijah and the Israelites had need of food and they were satisfied on receipt of food. But Christ feels that he hungers more to do his Father God's will than to gratify his physical need of hunger.

321. **Thereafter**—according. Compare this with the situation in *Comus* where the Lady refuses the enchanter's cup saying, "None but such as are good things."

324. As in tempting Eve Satan had said "all things (are) thine by gift, so here (omitting 'by gift') he says to Jesus, "hast thou not *right* to all created things ?" He affects to recognize Jesus as the 'son of God', since he would otherwise have such right ; and Christ properly replies (line 380) by asserting his power to use or not use that right at his own pleasure.

326. **Duty aud service**—Satan tempts Christ to exercise his right and demand duty and service from all created things. **To stay**—*after* "*owe*" in the preceding line. *Owe* 'to have as one's duty'

327-28. **Nor mention I ....unclean**—Satan says that he will present the banquet that is wholly in keeping with the dietary provisions of the law. Michael Fixler has pointed out that Satan lies here, for the banquet contains all kinds of 'beasts of chase, or fowl of game', "grisamber steam'd" and all kinds of fish from sea or shore .....of shell or fin" ; it, therefore, contains forbidden flesh. Christ is hereby presented with dilemma : if he refuses the banquet because it contains forbidden foods he seems to subject himself to the dietary prohibitions of the Law which he has come to supersede, or else to be still subservient to the scruple about eating foods offered first to idols, whereas Paul declares that the Christian is free to eat such things, "for the earth is the Lords and the fulness thereof." On the other hand, if Christ accepts the banquet he will eat at the Devil's table, the very apex of idolatry as Paul makes clear. The banquet is also, it may be noted, a parody of the fat banquet of *Isaiah*, (XXV, 6).

329. **Those young Daniel could refuse**—*Daniel*, I, 8 : "But Daniel purposed in his heart that he would not defile himself with the portion of the king's meat nor with the wine which he drank ; therefore he requested of the prince of the eunuchs that he might not defile himself." "Meals offered to idols" constituted the difilement there alluded to. (See notes on Lines 327-328). Daniel, a captive in Babylon, ate coarse food and grew fat while he abstained for ten days from the delicacies provided him from King Nebuchadnezzar's table........ Christ is a second Daniel in his refusal to eat delicacies offered by an enemy to undermine his temperance.

333. **Purveyed**—provided ; supplied.

334. **From all the elements**—Nature has ransacked all the elements for providing her choicest relishes to Christ who is her Lord.

335. **Beseems**—befits.

336. **Deign**—think fit ; condescend.

337. Thyer observes that, though the temptation is not related in the Scriptures, it is well invented and in harmony with the surrounding circumstances ; copious but not encumbered with unnecessary details ; fresh to the author's imagination, since there is no scene like it in the *Paradise Lost*. "The whole banquet is too civic and culinary, and the accompaniments altogether a profanation of the deep, abstracted, holy scene. The mighty artillery of sauces which the cook fiend conjures up, is out of proportion to the simple wants and plain hunger of the

guest. He that disturbed him in his dreams, from his dreams might have been taught better (lines 264-278). Nothing in Milton is finelier fancied than these temperate dreams of the Divine Harbinger."—(Charles Lamb). "It is a mistake in art, because it tried to say in a more ornate manner what has been said before in a simple manner, and involves an inconsistency. Satan has told Belial that Christ must be tempted by manlier objects, that have a show of worth and satisfy only the lawful desires of nature. But now in the teeth of his opinion he sets before Christ all the dainties of the world, tempting him beyond the lawful desires of nature. But the truth is, Milton, not having formed a clear idea of the temptation, tried to get on by repeating himself, and the Nemesis of unintelligent repetition fell upon him."—(Brooke).

Milton may be held justified by the opinions of the Fathers that Jesus was tempted many times. In Mark, I, 13, the same view appears : "And he was in the wilderness forty days tempted of Satan."

340. **In regal mode**—like a royal table.

342. **Beasts of chase**—'beasts adapted for the chase' ; the genitive being equivalent to a qualifying adjective. **Fowl of game**—game-fowl. **Game**—sport.

343. **In pastry built**—the confectionery of the fourteenth and following centuries was famous for many exquisite devices in pastry, worked up with sugar, wax, and representing scenes, real and allegorical, were introduced upon every grand occasion. These were known as *subtilities*, and the artists who designed them as *Waferers*. At the coronation of Henry VI 'warriors and knights, castles, and towers rose on the royal board like a fairy scene.' Dunster mentions "the pie in which Geoffrey Hudson, afterwards King James' dwarf, was served up at an entertainment given by the Duke of Buckingham.

344. **Gris-amber-steamed**—steamed with ambergris or grey amber, a valued perfume in Old English Cookery. Gris-amber is an animal substance, found floating on the sea, or thrown upon the shore, and yields a peculiar scent when heated. An old lady told Pack, the antiquary of the last century, that it melted like butter and was used 'for a banquet, to fume the meat, whether boiled, roasted or baked."

345. **Freshet**—a little stream of fresh water. **Purling brook**—brook floating with whirling motion and babbling sound.

346. **Exquisitest**—most carefully sought out ; far-fetched ; Lat. *exquisitus*. "This alludes to that species of Roman luxury which gave exquisite names to fish of exquisite taste, such as that they called *Cerebrum Jovis*."—(Warburton).

347. **Pontus**—the Euxine or Black Sea, famed for the excellence of its fish.—(Pliny). **Lucrine bay**—a salt water lake on the coast of Campania in the neighbourhood of Baiae. It was celebrated for 'Oysters', hence called *Lucrina*.—(Horace). **Afric coast**—supplied abundance of fish to the Roman market. Athenaeus tells an anecdote that the celebrated Roman glutton made a voyage to the coast of Africa for the express purpose of tasting its lobsters.—(Dunster). The three places mentioned in this line were famous for fish in the days of Roman luxury.

348. **Cates**—'dishes', 'provisions', the word is derived like our modern verb *cater* from *catour*, a buyer of provisions ultimately from lat. *Accaptare*.—to purchase —(Skeat).

349. The banquet temptation itself is an analogue to Adam and Eve's first temptation conceived in the traditional manner as a temptation to carnal appetite. The narrator's comment, "*Alas how simple, to these cates compared, was the crude Apple, that diverted Eve*," suggests that the banquet is to be seen at one level as a magnification of the sensuous appeal of the apple. According to Jerram the contrast which Milton suggests between these proffered delicacies and 'that crude apple that diverted Eve' is fallacious, since Eve desired the fruit not so much for its intrinsic excellence, as for the effect, she believed, it would produce knowledge of good and evil. **Diverted**—led astray (Lat. *divertery*).

350-51. "Wines were prized by the ancients for their bouquet."

352. **Stripling youths**—young men whose figures have not yet filled out.

353. **Ganymede**—the cup-bearer of Zeus and the type of youthful male beauty. Originally a Trojan youth, he was taken up to Olympus and made immortal. **Hylas**—a boy beloved by Hercules, carried off by the nymphs while drawing water from a fountain.

355. **Nymphs of Diana's train**—semi-divine maidens inhabiting rivers, woods, hills or trees attending Diana, the goddess of

the moon and of hunting. **Naiades**—nymphs of lakes, fountains and trees.

356. **Amalthea's horn**—the cornucopia or 'horn of plenty'. The infant Zeus was fed with goat's milk by Amalthea, one of the daughters of Melisseus, King of Crete. Zeus in gratitude, broke off one of the goat's horns and gave it to Amalthea, promising that the possessor should always have in abundance everything he desired.

357. **Ladies of th' Hesperides**—the three daughters of Hesperus who guarded the golden apples which it was one of the labours of Hercules to obtain.

358. **Fabled.**—especially in Sir Thomas Malory's *Morte d' Arthur*, the only prose romance that it appears certain Milton read, from which the allusions following are taken.

360. **Logres**—Britain. In Milton's *History of Britain*, England east of the Severn is called by that name. **Lyonesse**—is supposed to have been a tract of land between Scilly and the Land's tend, now submerged. Some identify it with St. Pol de Leon in Britanny. It was the place where Arthur fought his last battle with his traitor nephew, Sir Modred.

361. **Lancelot**—the most renowned of the knights of the Round Table but found with guilty love for Queen Guinevere. Besotted by wine he was twice led to sleep with the fair Elaine, thinking her to be Guinevere, and was driven mad by the discovery of his infidelity. **Pelleas**—one of the Knights of the Round Table famed for his great strength. Spenser describes him as going after the blatant beast when it breaks the chain with which it had been bound by Sir Calidore. He was so violently in love with the scornful Ettard that he submitted to all manner of degrading treatment from her. **Pellenore**—another famous Knight of the Round Table. His son Percivale is referred under his father's name. He accepted a drink and went to bed with a fair gentlewoman. All the three knights figure in Malory. All of them succumbed to the temptations of beautiful women. The reference emphasizes Christ's victory over the lure of women. **Harmonious airs**—sweet-sounding melodies.

363. **Chiming strings**—strings that make ringing sound. **Charming pipes**—pipes making a musical noise.

364. **Gale**—gentle breeze. **Arabian odours**—Arabian scents. *Cf.* Shakespeare's *Macbeth*, V. i. 49-50:

> "All the perfumes of Arabia cannot sweeten this little hand."

365. **Flora**—the Roman goddess of Flowers.

368. **What doubts**—why hasitates.

369. **These are not fruits forbidden**—the banquet with its lavish abundance of natural goods is presented by Satan in the arid desert as a kind of mock Eden, a diabolic parody of Christ's own mission to raise Eden "in the waste wilderness". Satan's offer of Nature's delicacies is reminiscent of his address of Eve as mistress of Nature. Moreover Satan's assertion—the delicacies are not 'forbidden fruits'—establishes parallel with the apple. We must remember that the banquet is also forbidden on two accounts : it contains foods forbidden by Mosaic law, and it is itself the Devil's table, the very essence of idolatry. **Interdict**—command.

370. **Defends**—'forbids'. **Viand**—food.

371. The forbidden fruit held out the promise of forbidden knowledge and Eve was avaricious when she sought to get at it by tasting the apple. In the case of the banquet, Satan says, "there is nothing objectionable that way."

374. **All these are Spirits of air**—In *Tempest*, Shakespeare speaks of "Elves of hills, brooks, standing lakes and gooves."

378. **Temperately**—abstemiously.

379. "The right of the Son of God being grounded on his power, his power must need be fully adequate to his right." —(Calton). In refusing the banquet, then, Christ overcame the substance of Adam and Eve's first temptation. As Jerome put it, "He (Satan) conquered the first man by gluttony (sensuality), but he was conquered by the second man through abstinence."

384. *Cf. Psalm*, LXXVII 19—"Yea, they spake against God ; they said, can God furnish a table in the wilderness ?" Christ rejects the Devil's table for it stands for the idolatrous worship and false priesthood. More than this, Christ now lays direct claim to lordship over nature, to the freedom ceremonial restriction of the Roman Catholic mass.

381-84. **Shall I receive......table in this wilderness**—Christ's own table in the wilderness, alludes to such future manifestations of his *banquet* as the angelic repast which is to celebrate his victory over Satan at the conclusion of the temptation episode, the feeding of the multitude in reprise and fulfilment of the manna type. In addition, by this claim Christ also asserts unequivocally his function as prophet of the New Testament, fulfilling and superseding the Law and the Prophets', his spiritual banquet will surpass and supersede manna and the food supplied to Elijah and he is himself the provider (when and where he likes best) of the fat banquet which will call the Gentiles to the Church.

385. *Cf.* Shakespeare's *Hamlet* : "And flights of angels sing thee to thy rest."

387. **Obtrude** etc.—Satan is here taxed with being officious.

394. **Voluntary**—voluntarily (adj. for adv.)

396. **Rather**—in preference, not modifying 'opportunely'.

397. **Apparent**—evident.

399. **Suspect**—suspected.

401. **Far-fet**—far-fetched.

392-401. *Exp.* Satan is 'malcontent' at Christ's refusal of his banquet but seems not to be seriously discomfited. Obviously he did not expect the banquet to succeed with Christ as a sensual attraction though he may have expected to confuse him. After making a casual counter-claim to divine sonship and overlordship over nature—"That I have also power to give thou seest." Satan moves immediately to the offer of wealth as a means to kingship.

403. **With sound of harpies' wings and talons heard**—in Shakespeare's *Tempest*, Ariel "Enters like a *harpy*, claps his wings upon the table, and the banquet vanishes." Milton must have had this in his mind. **Harpies' wings**—*Harpy* in Greek mythology was a rapacious monster with woman's face and body and bird's wings and claws. **Talons**—claws.

404-486. *Gist.* Satan, finding that Jesus is not to be assailed on the ground of appetite, tempts him again by offering riches as a means to power. He takes Christ on to the mountain and shows him the prospect of riches which he can win easily through the worship of the Devil. Christ sternly replies that he can never stoop to evil for the sake of earthly riches. He tells Satan that wealth without virtue is valueless, whereas virtuous men, though poor, have often achieved noble deeds ; that kingly power is fraught with danger and trouble ; and that he alone is a true king who, having mastered his own passions, is the moral governor of his people.

404. **Importune**—solicitous.

406. **Tames**—grows mild.

407. "As you are not troubled by hunger, you are not moved by it."

409. **For**—because of, *i. e.*, 'in spite of all allurements will not yield'.

410. *Cf.* Book I, line 230 etc.

413. **Unfriended**—*Cf.* Shakespeare's *King Lear* : "unfriended, new-adopted to our hate."

414. *Matthew*, XIII, 55—"Is not this the carpenter's son ?" In the wealth temptation, Satan insinuates that Christ's divine paternity is of little use to him since his "known" father is a carpenter.

416. **Hunger-bit**—*Job*, XVIII, 12 : "His strength shall be *bitten*, and destruction shall be at his side."

420. **Or**—"or how can thou retain."

423. **Antipater, the Edomite**—he was a wealthy noble of Edom, who became procurator of Judea (47 B.C.) and died by poison (43 B. C.)

424. **His son Herod**—Herod was declared king of Judea by Mark Antony partly for the sake of money which he promised to give him.

425. **Puissant friends**—powerful and influential friends.

427. *Cf. Proverbs*, IV, 7 : "Wisdom is the principal thing, therefore get wisdom."

429. The ancients identified the prince of Hell with the god of riches ; hence, Spenser places the cave of Mammon close to the entrance of Hell.

406-31. *Exp.* At the conclusion of the banquet temptation, Satan addresses Christ as one whose 'invincible' temperance has enabled him to resist the banquet, the path of pleasure, and follow that other path of 'high designs, high actions'. Satan recommends and then offers wealth as a necessity for achieving such goals and especially for attaining kingly power, which would seem to a man in Christ's position only by courting the favour of the multitude. As exemplar of such a path to kingship, Satan proposes Antipater, one who, according to Josephus "being well monied, and by nature both factious, industrious, fomented trouble against the king of the Jews, won Roman support and at length enthroned his son in Israel."

In Antipater, then as in Adam, Satan presents Christ with a recognized but distinctly inferior type of himself whose actions he ought to imitate only in certain formal details but not in substance.

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432-38. *Exp.* Christ repudiates Satan's exaggerated importance of wealth by referring to the decline and downfall of many ancient empires at the zenith of their material prosperity. He asserts by suitable illustrations that men were able to do greatest deeds in spite of "lowest poverty" because they possessed virtue, valour and wisdom.

439. **Gideon**—Hebrew Judge. Called by God to deliver Israel from the Midianites he overthrew the altars and groves of Baal. By an ingenious alarm, he threw the Midianite army into confusion and routed it. He was the last of a poor family—(*Judges*, VI, 15). He judged Israel some 40 years. **Jephtha**—one of the judges of Israel. He agreed to command the army of Israel against the Ammonites on condition that he was made judge. He vowed that if God gave him victory he would sacrifice the first thing that met him on his return. He was victorious, but had to sacrifice his daughter, his only child. He was also of humble beginnings being "the son of a strange woman.—(*Judges*, XI, 2). **The shepherd lad**—David, who was exalted from the sheepfolds to the throne of Israel.

440-41. **Whose offspring......without end**—David's progeny ruled Israel for several generations and once again his son would regain the throne and rule it for ever.

442. *Cf.* Book I, 241, and Book IV, 151.

Cf. Book IV, 116 and Notes. "The introduction of examples from profane history not only adds variety, but a liberality of mind, which contrasts favourably with the narrower Puritan sentiments on these matters."

446. These are famous examples of ancient Stoic Roman virtue. **Quitius**—Cincinnatus, the Dictator, was taken twice from the plough to save Rome from the enemy invasion. **Regulus**—called the heroic Regulus, is made use of by Horace to shame the degenerate Romans of his own time. **Curius**—(Dentatus) Roman Consul who refused the Sammite bribes and kept no booty for himself in the Roman wars. **Fabricius**—the heroic antagonist of Pyrrhus could not be bribed for bringing about a dishonourable peace.

447-49. *Exp.* In his response to the wealth-ambition temptation, Christ cites David, Gideon and Jephtha as biblical types analogous to the four noble Romans. In their willing poverty, their modest aspirations, their proper attitudes towards kingship or dominion, these biblical figures are examplars of the broader temperance, kingship over self, which is Christ's dominant concern in Book II.

David became King in fact over the nation of Israel, and Christ meditated, when walking out into the desert upon the prophecy that he himself would 'sit on David's throne' (line 240). Naturally enough he now thinks again of David's story as a type of his own ultimate elevation, despite poverty (lines 439-442). "David was a shepherd, and Christ a shepherd; but David of sheep, Christ of souls. David was anointed by man, but Christ by his Almighty Father."—(Henry Vertus). Young David's troubles and victory over the bear and the lion can be compared with Christ's resistance to the kingdom's temptation (avarice and ambition), and David's defeat of Goliath is similarly related to Christ's overcoming of Satan. At this point in the poem, Christ sees himself as second David because he also expects to obtain the throne of Israel afer overcoming great difficulties.

Gideon offers another attitude towards evil kingship—rejection of it—paralleling Christ's rejection of the kingship offered by Satan. As one of the judges called upon to save Israel from her enemies, he typifies Christ as a Saviour of the World. His conquest of the Midianites was seen as a type of Christ's victory over Satan. In the poem, Christ cites Gideon as an example of one raised from poverty to greatness, but he serves also as a type of Christ's repudiation for he had declared to those offering him ruling power—"I will not rule over you, neither shall my son rule over you: the Lord shall rule over you." Gideon's story also foreshadows that form of public kingship which Christ asserts as his own particular ideal—"to guide nations in the way of truth." (Line 473).

Jephtha exemplifies another conception of kingship relevant to Christ's situation for Jephtha attains the judgeship only after rejection by his own people and the sacrifice of his own flesh. Christ's reference to him in the poem alludes to his disinheritance by his legitimate brethren as the son of a harlot ('Thou art the son of a strange woman'), a rejection commonly interpreted as a type of Christ's rejection and passion brought about by the Jews. More especially Jephtha's sacrifice of his daughter in accordance with his vow was interpreted by the Fathers as typifying in Prospero's words, "The Lord Jesus our only Judge and Captain (who) offered up his flesh, as his own virgin daughter." Jephtha is then a type of Christ as a suffering and sacrificing ruler ; his specific classical analogue in this sequence is Regulus, who also sacrificed his own flesh. The other Roman examples also represent Christ's rejection of kingship and his conquest over self.

Christ sets four noble republican Romans over against the corrupt Antipater (Satan's example) as nearer to analogues of his own case—Curius, Fabricius, Quintius and Regulus. They are exemplars of temperance and willing poverty conjoined with political and military deeds.

Manius Dentatus Curius, the Roman Consul who refused to take bribes from the Samnites or from Pyrrhus as an inducement to betray his city, reportedly responded as follows to the Samnite's astonishment at his very simple mode of life : "Ye can neither vanquish me in battle nor corrupt me with money."

According to Seneca, the Roman general Caius Fabricius who withstood similar bribery attempts at the same sources thought it "greater than a king's crown to be able to scorn a king's money."

Livy praised the Roman dictator Cincinnatus, who was twice called from the plough to become dictator and each time returned again to poor condition, as a special example to those who "despise all human qualities in comparison with riches, and think there is no room for great honours or worth but amidst a profusion of wealth."

Regulus was honoured as a closer type of Christ by Augustine for he "was neither corrupted by prosperity, for he remained a poor man after winning such victories ; nor broken by adversity for he returned intrepidly to the most miserable end."

Augustine linked all the four noble Romans as exemplars of virtue surpassing that of most Christians.

447. **Names of men**—famous men.

452. **And**—also or even, as often in Old English.

453. **Extol**—speak high of. **The toil of fools**—the object of labour for thoughtless people.

454. **Cumbrance**—wealth is a hindrance in the way of a wise man's progress. *Cf. Timothy*, VI, 10 : "For the love of money is the root of the evil, which while some coveted after, they have erred from the faith, and pierced themselves through with many sorrows."

455. **To slacken virtue**—wealth is likely to make a virtuous man lax in his morals. **Abate**—blunt from *abaltre*, 'to beat down'. *Cf.* Shakespeare's *Richard* III, "*abate* the edge of traitors."

458. **Riches and realms**—these two words are emphatic being the connecting link between the two main thoughts of the speech.

461. *Cf.* "Uneasy lies the head that wears a crown."

457-483. *Gist.* In this passage Christ appears to recognize as types of himself and of his moral teaching the noblest ethical ideals of antiquity—the Aristotelean magnanimous man, the Stoic wise man, the Platonic-Socratic just man or philosopher—but in the course of the sequence he distinguishes among these ideals and affirms the highest.

Christ's use of the term 'magnanimous' in reference to his refusal of a kingdom suggests his relationship to Aristotle's magnanimous man. Aristotle defined the good and happy life as "activity of soul in accordance with virtue." he defined the virtues as means between excessive and defective action and passion, and he prescribed moderation of the passions and desires. Aristotle's magnanimous man is one who leads the life of virtue on the heroic scale. "He is the sort of man to confer benefits, but he is ashamed of receiving them ; for the one is the mark of superior, the other of an inferior."

Again, Christ's behaviour in totally rejecting all Satan's offers, and the terms used to describe that rejection—his stated "aversion" to riches and realms, his frequent references to the Stoic exemplars of temperance and self-conquest, Satan's observation that he is unmoved by hunger—seem to relate Christ to the Stoic wise man. The Stoics defined man's proper activity as a life according to reason and termed the practice of virtue the sole good and the sole requirement for man's happiness. Christ displaces here the endurance and self-conquest of the Stoic moral hero, but his perspective differs significantly from that of the Stoics. His self-conquest is not grounded upon his own self-sufficiency but upon his trust in God. He shows genuine concern when he first experiences hunger, and he is consoled not by the thought that nothing external is necessary to him but by the belief that God can sustain his body without food if need be. He does not disdain or flee from pleasure as unworthy or dangerous but freely enters the 'pleasant grove with chant of tuneful birds' to rest at noonday, and though he shuns the Satanic banquet he dreams of sharing a temperate meal with Elijah or Daniel. He does not repudiate absolutely any of the goods offered, or deny them to be good, but he rather distinguishes. Wealth is unnecessary because God can raise men up from poverty. Kingship over the self and rule by persuasion are higher forms of rule than civil kingship. True glory is not in military conquest but is given to such men as Job for "deeds of peace, by wisdom eminent."

Ultimately Christ relates himself to the Socratic-Platonic philosopher or lover of wisdom, whose reason wholly rules over and controls the less noble portions of the soul—the appetitive principle which seeks sensual pleasure and money as well as the passionate part which is concerned with ambition and honour—and who is accordingly, "most royal—and king over himself." Christ does not define kingship over the self as the elimination of, but as the rule over "Passions, Desires, and Fears." His endurance and apparent repudiation of goods are not based upon self-sufficiency but upon confidence in God's care: God can sustain his body without food; he can raise men from poverty to kingship; and he will give glory to those who "seek His glory, not their own." And Christ like the Socratic just man (who expects that all good things will come to him in the end) finds that his trials come to a good end, for all the goods he has refused on the Devil's terms are attained by or promised to him in greatly exalted form at the conclusion of the temptation.

461. **Regal diadem**—kingly crown.

463. Dunster observes that Milton does not condemn monarchy *per se*, but only the abuse of it. He thinks that the failure of his party may have reconciled him to a form of government, of which he had lately declared that it was all but impossible to find an hereditary monarch that sought his people's good before his own, wherefore the risk of allowing kingship was one too great to be run. But the state of England after 1660 was hardly such as to reconcile Milton to kingly government, nor do these lines confirm the idea that he was so reconciled. For he not only demands for his 'king' an almost ideal excellence, but declares that this may be attained 'by every wise and virtuous man'; and that, on the whole, a royal crown is to be avoided rather than desired. There could not well be a more complete contrast than that between the picture drawn of king-

ship, and its living representation in the person of Charles II." —(Jerram).

466. *Cf. Proverbs*, XVI, 32; XXV, 28. "He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city." "He that hath no rule over his own spirit is like a city that is broken down, and without walls."

470. **Cities of men**—the hominum urbes in Horace.

473. "In the *Christian Doctrine*, it is said that Christ "governs not the bodies of men alone, but their minds and consciences, and that not by force and fleshy weapons." And in his *Treatise on Civil Power*, Milton maintains that Christ's government "deals only with the inward man and his actions, which are all spiritual, and to outward force not liable."—(Jerram).

478. **That other**—*i.e.,* a mere temporal ruler.

482. **Greater and nobler**—adjective for adverb.

486. **Sceptre**—staff borne as a symbol of royal authority.

484-86. Since riches are desirable neither for their own sake nor a means to greatness, the temptation to acquire them is devoid of force.

The concluding lines of the poem reveal that the Christ will move beyond the David's kingdom to discover and affirm his unique kingly office.

BOOK III

1-42. *Gist*. Satan flatters Jesus as a man of wisdom, goodness and judgment, and urges him to seek glory. He quotes examples of those who had performed great deeds and achieved resounding victories and conquests. He reminds Christ that he is in the full maturity of youth, and is quite capable of achieving great things.

1. **So spake the son of God**—Jesus Christ told Satan that men could not get power and happiness through riches unless he had the power to regulate the "anarchy within, or lawless passions in him." He also asserted that "the best course for man was to try to know God, and knowing, worship God aright."

2. **A while**—for a short time. **Mute**—speechless; dumb. **Confounded**—confused and therefore unable to know what to say.

3. **Confuted**—refuted. **Convinced**—overcome in argument.

4. **Weak arguing**—Satan's arguments based upon weak and unconvincing reasoning. **Fallacious**—deceitful. **Drift**—intention.

5. **Serpent wiles.** tricks natural to a serpent. In *Paradise Lost*, Book IX, Milton speaks of the serpent as "the subtlest beast of all the field"—for in the *wily* snake whatever slights none would suspicious mark, As from his wit and native subtlety proceeding."

6. **Soothing words**—flattering words. **Accosts**—opens conversation.

8. **Canst**—can.

9. **Accord**—are consistent with.

10. **Large heart**—heart capable of much wisdom. **Give utterance due**—give adequate and proper expression.

11. **The perfect shape**—Milton is probably thinking of the Platonic *arche-type* or the *forma formans* of Bacon, rather than of an outline or model presented to the eye. In the *Areopagitica*, Milton says: "Truth came once into the world with her divine master, and was a *perfect shape* most glorious to look on." Satan means to say that Jesus is the perfect model of goodness, judgment and wisdom.

12-16. If kings and nations consult Jesus on important matters, his advice would appear as precious, even infallible as the oracular power of Urim and Thummim.

12. **Thy mouth consult**—seek your advice.

13. **Thy counsel would be as the oracle**—your advice would be as profoundly wise and authoritative as that of the pair of gems noted for their prophetic power.

14. **Urim and Thummim**—the two precious gems are mentioned in the various books of the Old Testament as ornamenting the high priest's breast-plate. They were the mysterious man by which God was consulted for purposes of augury on ceremonial and solemn oecasions. The names are said to mean *clearness* and *Perfection* (or Truth). **Oraculous**—formerly used for oracular.

15. **Aaron's breast**—the high priest of the Jews. Moses put the breast-plate containing the oracular gems on him. **Tongue of Seers old**—words spoken by the ancient prophets.

16. **Infallible**—unfailing ; incapable of erring.

16-17. **Wert thou** . ...**war**—in case you sought to achieve such deeds that might require military prowess and marshalling of armed forces. **Skill**—distinction.

18. **Conduct**—leadership ; generalship.

19. **Sustain**—endure, or bear up against. **Prowess**—valour. **Subsist**—hold one's ground.

20. **Though against thy few in arms**—Christ will be unrivalled in battle both for his prowess and for his leadership.

21. **Godlike virtues**—divine qualities. **Wherefore dost thou hide**—why do you conceal ?

22. **Affecting**—desiring. **Private life**—life given to retirement. **Obscure**—unknown to fame.

23. **Savage wilderness**—uncultivated desert fit for uncivilized life. **Deprive**—debar from enjoyment of.

25. Jesus, having refused riches, is here tempted to desire glory.

26. **Sole**—alone. **Excites**—stimulates. **Attempts**—exploits. **Flame**—ambition.

27. **Most erected**—loftiest, most elevated ; a classical epithet.

27-28. **Most tempered pure Ethereal**—of purest ethereal temper, or most purely and ethereally constituted.

28. **Despise**—look down upon.

29. **Dross**—waste matter.

31. **Thy years** ....**over-ripe**—Jesus was thirty years old (*Luke*, III, 23). Satan tells Jesus that he is in the full maturity of youth and fit for achieving mighty deeds of courage and strength.

31-34. **The son of Macedonian**........**his dispose**—Alexander the Great (356-323 B. C.) ovethrew the Persian empire established by Cyrus, by the battle of Arbela (331 B.C.) when he was twenty-three years old. Eight years afterwards he had subdued Bactria and other Asiastic provinces, and he died in 323 B.C. at Babylon, his newly made capital, aged 32.

32. **Macedonian Philip**—Alexander was the son of Philip II, King of Macedon. **Ere these**—at an age younger than Christ's

33. **Cyrus**—the redoubtable Persian king.

34. **Dispose**--disposal.

34-35. **Young Scipio .....pride**—Scipio Africanus was tweny-four when he was sent pro-consul into Spain. He became the most famous Roman hero by carrying out a number of successful campaigns against the North African Kingdom of Carthage. Before he was twenty-eight he had driven the Carthagians out of Spain, but his final defeat of them in the Battle of Zamine took place in 202 B. C., when he was thirty-two. He inflicted a crushing defeat on Hannibal, the Carthagian leader and ruined their pride.

35. **Young Pompey**—Roman hero and conqueror, rival to Julius Caesar. He entered Rome in triumph, after the defeat of Mithridates, King of Pontus, in 60 B. C. But he had ridden in triumph thrice previously, the first time in 81 B. C. after his African expedition, when he was only twenty-four. **Quelled**—crushed.

36. **The Pontic king**–Mithridates. **In triumph had rode**—he led the vanquished Mithridates in triumph through the streets of Rome.

37. **To ripe years**—added to ripe years.

38. **Quench**—put out. **Augment**—increase.

39-42. This is an allusion to the anecdote related by Plutarch. The story is that Julius Caesar, one day reading the life of Alexander the Great, or as others say, on seeing his statue burst into tears, saying that Alexander at his age had conquered many nations while he himself had done nothing memorable.

39. **Great Julius**—the most famous of the Roman conquerors, Julius Caesar, was killed by a group of senators headed by Brutus in 41 B.C. on a charge of attempting to destroy the republic and assuming dictatorship.

40. **Inflamed**—excited with passion.

41. **With glory**—for fame.

42. **Inglorious**—"without glory". **But thou yet art not too late**—Satan tells Jesus that it is not yet too late to think of seeking glory through a career of conquests. It may be remembered in this connection that Milton himself regretted, in the Sonnet *On his Reaching the Age of 23*, that he had achieved so little by that time.

43-107. *Gist*. Jesus replies by contrasting the vanity and instability of popular fame with the true glory, which the good man enjoys from the approbation of God and the angels. Even upon earth glory is to be sought, not by deeds of war and violence, but in a life of wisdom and patient virtue, as exemplified in Job and Socrates. Deeds of glory sometimes meet with disgrace and blame as in the case of Scipio. The desire of fame most often defeats its own end. He "seeks not his own glory, but His that sent him."

43. **Our Saviour**—Jesus Christ.

44. **Persuade**—convince.

45. **Affect**—desire.

47-59. *Exp*. Jesus does not set much value on glory. It is only a transition, born out of the people's praise. It is undependable for the people are nothing but a confused mass of man with little understanding and judgment. They are a miscellaneous rabble praising vulgar and worthless things. They are no better than a herd of cattle. They never know what, whom, and why they praise. There is no pleasure in becoming the theme of popular praise. In fact, it is quite possible that a person whom they cry down, is considerably worthy. They often attack a good person who dares to stand against the ill-conceived popular opinion. They extol a worthless person but hardly give credit to a really good man.

47. **Blaze of flame**—sudden glory. We still say "to blaze abroad." *Cf. blazon* in heraldry, which comes either from the idea of brightness, as of a torch (A.S. *Blaesa*,) or from blowing a trumpet (*Blaes-on*).

48. **If always praise unmixed**—popular fame is always mixed with probable denouncement at any time. Therefore, it cannot be regarded as sheer approbation.

49. **A herd confused**—the people are a herd of cattle unable to distinguish good from bad. They are not clear in their mind.

50. **A miscellaneous rabble**—this is Shakespeare's habitual tone of speaking of the "*Many headed multitude*".

51. **Vulgar**—coarsely commonplace. **Well weighed**—well considered.

52. **Admire**—wonder.

54. **Extolled**—praised enthusiastically.

56. **Of**—by. **Dispraised**—disparaged.

57. **Singularly good**—exceptionally good. Milton certainly here alludes to himself. Newton instances Abdiel in *Paradise Lost*, Book V, who was alone "faithful among the faithful" and was approved by God in the sight of the angels. According to David Masson, "this is a sentiment and expression peculiarly Miltonic. In the whole passage (lines 44-64) I trace a tinge of autobiographical reference."

59. **Glory scarce of few is raised**—*i. e.*, it requires the consent of a multitude to bestow glory. But, to avoid any seeming discrepancy with what he had just said about popular praise, Milton goes on to explain how and from whom "true glory" is obtained.

49-59. *Exp.* Milton expresses contempt for the thoughtless masses. "It may seem somewhat surprising in the deliberate utterance of the most democratic of our poets." It must, however, be kept in mind that, though Milton was a sincere republican in politics, his ideal of a republic was far more of an aristocratic than a democratic form. Indeed it is maintained by Jerram, that *democratic* is not a just epithet of a man who insisted as strongly as Milton did upon the claims of education and intellectual culture as pre-requistites of good government.

60. **This is true glory and renown**—In *Lycidas*, Milton speaks of true glory as follows ;

> "Fame is no plant that grows on mortal soil
> Nor in the glistering foil
> Set off the world, nor in broad rumour lies,
> But lives and spreads aloft by those pure eyes,
> And perfect witness of all judging Jove ;
> As he pronounces lastly on each deed,
> Of so much fame in fame expect thy need."

In Milton's opinion, fame not approved by God is no true fame.

61. **With approbation marks**—this is the "approving or gracious knowledge" referred to in the *Christian Doctrine* by which God "forknew" those whom he predestinated to salvation.

62. **Divulges**—spreads abroad. *Cf. Samson Agonistes* : "Thou fame *divulge* him father of five sons."

63. **Applause**—loud praise.

64. **Recount**—enumerate by particulars. **Thus he did to Job**—the story of Job is narrated in the *Book of Job* in the Old Testament of Bible. He was the personification of poverty and patience. In spite of the ruin of his wealth ; the defection of his

friends and relations, the terrible sufferings to which he was subjected, he remained firm in his faith and devotion to God. Satan tried his utmost to tempt him but met with miserable failure. The sting of Christ's reply consists in reminding Satan that his wiles and guiles could not win over Job. In the *Book of Job* God says to Satan : "Hast thou considered my servant Job, that there is none like him on the earth, a perfect and upright man, one that feareth God and escheweth evil ?"

65. **Extend**—spread.

66. **Reproach**—disgrace ; shame.

67. **He asked thee**—God asked Satan.

68. **On Earth less known**—note the contrast.

69-70. Job is less known on earth where it is commonly found that glory is attributed to things not glorious and men unworthy of fame. The false popular glory on earth which apes the true makes much of worthless things and persons while failing to give due consideration and recognition to real worth and virtue.

71-74. It is wrong to regard glory as coming from conquests, victories and assaults.

71. **To subdue**—to conquer.

72. **To overrun**—to harry and spoil.

73. **In field**—in campaign.

74. **By assault**—by seize and attack, **Worthies**—heroes.

75. **Slaughter**—butcher. Milton's contempt for bloodthirsty and barbarous conquerors is finely expressed. In *Paradise Lost*, Book XI, 691, Michael warns Adam of the degeneracy of his descendants as shown by deeds of violence being honoured and rewarded.

76. **Peaceable nations**—nations enjoying peace and loving peace.

77. **Captive**—slave.

78. **Their conquerors**—the conquerors do not deserve freedom because thereby they are encouraged to enslave others. It is better to curb activities and restrict their ambition.

79. **Rove**—wander. The word underlines the indiscriminate nature of the ambitious conquerors.

80. **Flourishing**—prosperous.

81. **Swell with pride**—think too much of themselves on account of pride.

81-82. **And must be titled Gods** etc.—such were the titles assumed by some rulers and conquerors in ancient times. **Gods**—Antiochus II, King of Syria, was called Antiochus Theos. Herod Agrippa I received the popular praise thus: "And the people gave a shout, saying, 'It is the voice of a god, and not of a man'."

82. **Benefactors of mankind, Deliverers**—titles which were given by the Athenians to Antigonus, king of Asia, and his son Demetrius Poliocretes, and were borne by the Ptolemies and other monarchs. *Cf. Luke*, XXII, 25: "They that exercise authority upon them are called benefactors."

83. **Worshipped with temple**—"as Caligula, emperor of Rome, who built a temple to himself, and appointed priests to officiate in his worship."—(Bradshaw).

84. *Exp.* When Alexander the Great visited the Libyan temple of Ammon, he was saluted as the son of Jupiter. Romulus, the legendary founder of Rome, was the reputed son of Mars.

85-86. *Exp.* They are reputed to be gods until they are proved to be hardly worthy of being called men when death overtakes them. The Puritan Milton hits at lovers of luxury rolling in vice by calling them "*scarce men*".

86. **Rolling**—weltering and wallowing. **Brutish vices**—vices which debase them into beasts. **Deformed**—death which strikes them with ugliness as when they are struck by paralysis.

87. **Due reward**—proper end.

88. **Aught**—anything.

89. It may be got by an entirely different method.

90. **Ambition, war, or violence.** *Cf.* Milton's *Sonnet to Cromwell*:

> "Peace hath her victories
> No less renowned than war."

91. **Eminent**—exalted.

92. **Temperance**—moderation and self-control.

93. **Thy**—done by thee. **Borne**—endured.

94. **Obscure**—remote from observation.

92-94. The reference is again to Job who endured with faith and pious resignation all the miseries inflicted upon him by Satan.

95. *Exp.* All acclaim Job now and bestow honour on him for his remarkable patience in the hour of his trial.

96. Milton introduces scriptural and heathen instances side by side. Socrates the wise Greek fearlessly faced death rather than sacrifice truth. He was sentenced by the democratic Court of Athens to death by drinking hemlock, on a charge of corrupting the youth of Athens with false doctrines.

97. **For so doing**—for teaching truth.

98-99. He suffered for the sake of truth and was put to unjust death. But now his fame is equal to that of proudest conquerors.

100-04 The reference is to Scipio Africanus who delivered Rome from the ruinous attacks of the Carthagian leader, Hannibal.

102. **Punic rage**—Carthagian attack.

103. **The deed becomes unpraised**—this is not universally true. "A man often gets praised for actions which benefit others, though they be done from unworthy motives. Still there is a tendency in mankind to refuse the *verbal reward* to those whom they know have been actuated solely by the desire of praise ; hence, it is true that in the long run that the most self-frogetful are likely to be best remembered." Deeds of glory sometimes meet with disgrace instead of reward as in the case of Scipio, whose great achievements against Hannibal ended up in a charge that he was guilty of corruption. He had run away from Rome in disgrace.

105-07. **His**—it refers to "deed". Jesus does not want to seek the unstable human glory as vain men seek it but he proposes to strive for the glory of God and thereby prove wherefrom he has come.

106. *Cf. John*, VII, 18 : "He that speaketh of himself seeketh his own glory ; but he that seeketh his glory that sent him, the same is true, and no unrighteousness is in him."

108-20. *Gist.* Satan justifies the love of glory from the example of God himself, who requires it of all his creatures. Does not God want to be glorified from all men, wise or foolish, civilised or barbarous, good or bad, and even from the angels of

Heaven and from his enemies like Satan and other reprobate angels ?

108. **Tempter**—Satan who had tempted Adam and Eve into disobedience against God, and was now trying to tempt Jesus.

109. Thyer observes that Milton has here given us his solution of a great theological question : "Why God created the world, and what is the glory which he expects from his creatures." Satan's argument, though false, has an air of plausibility, which the answer ably exposes. **Slight**—adjective for adverb *slightly*, which means *disrespectfully*.

111. **Made**—created.

112. **Content**--to be content.

113. **Requires**—demands.

115. **Exemption**—exception.

116. **Hallowed**—sacred ; holy.

118. **Promiscuous**—unrestricted.

119. **Barbarous**—originally all but Greeks were so called, but in the New Testament Jews are excepted.

120. **Pronounced**—declared. **Exacts**—demands.

121-149. *Gist*. Jesus refutes Satan's argument by showing that, as the goodness is the true ground on which glory is due to the Creator, sinful men can have no claim to it ; yet that God will glorify those who seek his glory, and not their own.

121. **Fervently**—(literally) "glowing" with the thought of God's goodness, and eager to vindicate his honour.

122. **And reason**—reason in the French sense means right (*Raison*). **Since his word all things produced**—*Cf. John* : "In the beginning was the word, and the word was with God, and the word was God. The same was in the beginning with God. All things were made by him ; and without him was not anything made that was made."

123. **Prime end**—first or main objective.

124. **Show forth**—reveal. **Impart**—give share.

125. **His good**—good done by him.

126. **Less**—this is the minimum that God expects from his creation.

128. **Recompense**—return ; reward.

126-29. In *Paradise Lost*, *Book* IV, Milton expresses the same sentiment :

> "What could be less than to afford him praise,
> The easiest recompense, and pay him thanks."

126-31. Jesus argues that for all the good and beneficence we get from God, it is our duty to thank him in the form of praising his glory. If we fail to do so, we will be guilty of contempt and ingratitude to our Creator.

130. The Lady in Milton's *Comus* says that "the ungrateful man blasphemes his father."

131. **Obloquy**—abuse ; detraction.

132. **Recompense**—the word is used for returning evil as well as good.

133. **Beneficence**—doing good ; showing (active) kindness.

134. This is substantially the doctrine of Original Sin, formulated by Augustine. Milton refers to the original sin, or inborn depravity of nature, or the guiltiness or "imputation of sin" whereby we become "guilty before God". This is the condemnation alluded to in line 136.

136. **Ignominy**—pronounced *ignomy* as in *Paradise Lost*, Book I, line 115. The word means dishonour.

138. **Recreant**—faithless ; traitorous. **Ingrate**—ungrateful.

139. **Despoiled**—deprived.

140. **Sacrilegious**—guilty of robbing what is sacredly due to God.

141. **Of right**—justly ; rightfully.

142. **Bounty**—generosity. **Grace**—mercy.

143. **Advance**—promote. **Who advance** etc.—antecedent postponed as in Latin.

146. **Struck**—dumb-found.

148. In *Paradise Lost*, Book I, Satan tells us that the desire of "Glory above his peers" is the moving cause of his rebellion.

149. **Plea**—argument. **Bethought him**—thought himself about.

150-180. **Gist**. Satan next urges Jesus respecting his claim to the throne of David and the kingdom of Judea, now a Roman province. Reminding him of Judas Maccabaeus. he presses him to exert himself for the deliverance of his countrymen, and to lose no time in beginning to reign.

150-51. If Jesus does not consider glory worth his pursuit, let him hold the same view. Satan has no desire to stretch his plea for glory.

152. **But to a kingdom thou art born**—Jesus is born to be a king. **Ordained**—destined.

153-54. "Both the genealogies are traced through Joseph; nor did the Jewish law recognize descent through the mother. But Milton may be adopting the later opinion that Luke gives the genealogy of Mary, whom some suppose to have been the daughter of Heli. This opinion seems to have started in the sixteenth century; it is elaborately defended by South, in a sermon preached between 1670 and 1680."

154-56. The right of Jesus to sit on David's throne could be established only by vanquishing a powerful enemy who is not easily prepared to part with a possession won by might of arms.

157-62. "Judea was reduced to the form of a Roman province in the reign of Augustus by Qurimius or Cyrinius, the Governor of Syria."—(Newton).

158. **Yoke**—servitude.

159. **Tiberius**—Roman Emperor (A. D. 14-37).

159-60. **Nor is always ....sway**—"Pontius Pilate, Roman Procurator of Judea at this time is noted in history as a most corrupt and flagitious governor. His tyrranical conduct excited an insurrecrion at Jerusalem, and commotions in Samaria, which were not put down without loss of life"—(Bradshaw).

160-62. Pompey is said to have insulted the Jewish religion by polluting the inner shrine, the Holy of Holies by his mere presence.

160. **Violated**—desecrated.

161. **The Temple**—the Jewish Temple. **Oft the Law**—this is not altogether correct, says Keightley. In the time of the Emperors, though the rule of the governors, such as Pontius Pilate, was often corrupt and oppressive, the religion of the Jews was respected. **Foul affronts** – unfair insults.

162. **Abominations**—odious and disgusting acts.

163. **Antiochus**—Antiochus Ephanes, King of Syria (about 166 B. C.) upon a false report of the revolt of Judea, attacked and took Jerusalem. He spoiled the temple of the holy vessels, and defiled the altar of burnt offering by sacrificing a sow upon it, (2 *Maccabeus*, V).

164. **Still**—idle. Jesus cannot regain his right by sitting idly or retiring into wilderness.

165-70. Satan tells Christ that Judas Maccabaeus, son of Mattathias, priest of Modin should provide him an inspiring example. Having first retired to the wilderness with a chosen band ; he took up arms against Antiochus and defeated him several times, but was atlast basely deserted and slain. Through his prowess the city and Temple were recovered, and the Maccabean family or dynasty continued to be priests and princes of Judea until the time of Herod the Great.

166. **But with arms**—there lies the difference between Jesus and Maccabaeus. The former retired to meditate God while the latter went to organize and lead a battle for freedom.

167. **Mighty king**—Antiochus, the Syrian King, who was noted for his might and tyranny. **Prevailed**—succeeded.

168. **His family obtained**—his dynasty founded.

169-70. Mattathias, the father of Judas Maccabaeus, an aged priest living at the little town of Modin, had himself started the rebellion by slaying both the renegade priest and the Syrian officer, who were attempting to enforce the worship of Zeus.

171. "If you are not roused by the desire for kingship." **Kingdom**—royal power ; sovereignty. It is used as an abstract noun. **Let move thee zeal**—this inversion is perhaps due to the influence of Latin, where "let move" would be one word (move at). *Zeal* and *duty* are accusatives after *let*.

172. **Zeal**—fervour ; enthusiasm.

173. **Occasion**—opportunity. Occasion is represented as a woman with a single lock of hair hanging in front, and all the rest of her head bald. Spenser calls "Occasion" as an old hag. Hence, the common phrase "to take time by the forelock." Bradshaw quotes from Rabelais, "Occasion hath all her hair on her forehead ; when she is past you may not recall her."

174. According to the old proverb about the "will" and the way.

175. *Psalm*, XIX, 9 : "for the zeal of thine house hath eaten me up."—(Quoted in *John*, II, 17).

176. **Servitude**—slavery.

177. **Fulfil**—carry out promise or prophecy. **Verify**—establish the truth of prediction.

178. The ancient prophets made it the theme of their song that Jesus would rule the world without end. Satan, therefere, asks him to fulfil the prophecy by seeking royal power.

179, The happier the rule the sooner it begins, for it will end slavery and usher in freedom.

180. **What canst.........while**—what can you do better than be a king and rule your people meanwhile ?

181-202. *Gist*. Jesus replies that God has decreed a due time for all things ; there he will abide patiently, and suffer ; if it be so ordained. If he can stand the test of suffering, he will prove his fitness for glory for all time without change. Why should Satan be anxious for the exaltation of one whose triumph was destined to be his own fall ?

181. **Saviour**—Jesus.

182. All things are best carried out when an appropriate time comes to realize them.

183. Jesus quotes from the *Book of Ecclesiastes* : "To everything there is a season, and a time for every purpose under the heaven.''

184. **Prophetic Writ**—Scriptural prophecy.

186. **The Father**—God.

187. *Acts*, I, 7 : "It is not for you to know the time of seasons, which the Father put in his own power."

188, *Cf. Paradise Regained*, Book I, line 155. God tells Gabriel that he proposes to put Jesus to great sufferance and humiliation.

189, **Things adverse**—lit. from Lat. *res adversae* (unfavourable things)

190. **Tribulation**—severe sufferings.

191. **Snares**—temptations,

192. **Expecting**—waiting.

193. **Distrust**—lack of faith.

194-99. This is the essence of Christ's teaching. Only those who are able to endure suffering are fit for heroic actions. And those who want to possess sovereign power to rule over others must first show that they are disciplined and obedient. If Jesus can stand the ordeal of suffering and continue to obey God's will, he is sure to prove his exaltation for all time without change.

196. **Obeyed**—Livy mentions about Hannibal's "talent for obedience as well as for commanding." **Merit**—deserve.

197. **Exaltation**—lift to a high place of power.

198. **Concerns it**—bothers.

200. **Solicitous**—anxious. **Inquisition**—curious enquiry.

201. "Alluding to the rising and setting of opposite stars." —(Bradshaw).

201-02. Jesus wonders whether Satan is ignorant of the grim fact that his rise will mean Satan's fall and his promotion will spell Satan's ruin.

203-250. *Gist*. Satan answers that being now doomed without hope, he has ceased to fear ; nay, the reign of a being so benevolent as Jesus may even mitigate his present misery. He attributes the seeming reluctance of Jesus to diffidence and inexperience, and proposes to show him the kingdoms of the world and all their glory.

203. **Inly racked**—tormented internally, much troubled in mind.

204. **Let that come when it comes**—Satan is capable of facing any defeat. He is, however, intent on pursuing evil as long as it is possible. He is reckless about his fate.

204-08. Satan is full of despair. He is conscious of his utterly evil nature which debars him for ever from receiving the grace of God. He has not the faintest hope and the absence of hope has totally removed fear from his mind. What Satan expresses here invites compares with the following lines from *Paradise Lost*, Book IV :

> "So Farewell hope, and with hope
> Farewell remorse ! all good to me is lost ;
> Evil, be thou my good."

205. **Grace**—favour of God.

206. Where there is no hope, there is no fear. Fear is the apprehension that the cherished hope may not be realized.

207. Besides the absence of hope, there is also a gloomy prospect of receiving still worse torments. Observe how the inversion of the order of words in the sentence emphasizes "*more*".

209-11. Moloch in *Paradise Lost*, Book I, advises open war against God on the ground that it would be well to arrive at the *worst* that God could do them.

210. **Repose**—rest.

211. **The end I would attain**—the objective I would achieve. **My final good**—my ultimate advatage.

212. **My error......my crime**—example of *identical assertion.*

213. The first edition has stop after "*crime*", *i. e.*, "whatever *it be, it is* for itself condemned. But this double ellipse is avoided by pointing as in the text, *i. e.*, "my crime, whatever *it be*, was my crime" etc.

214. Alike—in the same way.

215-22. Satan knows that repentance and surrender to God would rid him of his misery and persistence in his wicked career would increase his suffering. The gentle aspect of Christ, if only Satan repented, could intervene between God's anger and its victim—(Satan). The reign of Jesus might provide Satan a safe shelter like a summer cloud against the hot sun. But the course of penitence is for him impossible ; he can never forsake the path of evil. We find that Satan feels the soul-subduing power of Christ for an instant, but he recovers instantly unable to free himself from himself.

215. **Brow**—seat and symbol of majesty. *Cf.* Shakespeare's *Hamlet* : "*See what a grace was seated on his brow.*"

216-22. The construction is : "and hope from that placid aspect that thy reign would stand a shelter between me, etc. rather......state "

217. **From**—*i. e.* "judging from. **Placid aspect**—calm appearance. **Meek regard**—gentle look.

218. **Aggravate**—increase the gravity.

219. **Thy Father's ire**—God's anger which, according to Satan, is more dreadful than the fire of Hell. So in *Paradise Lost*, Book II, the rebel angles dread God's wrath "worse than hell then seemed a refuge from these wounds."

221-22. *Cf. Isaiah*, XXV, 5, where God's interposition to save is described as "bringing down the heat with the shadow of a cloud."

223-24. If Satan can move so hastily to meet the worst, why should Jesus so slowly to realize what is best ?

225-26. It would be the most desirable and happiest moment for Christ as well as the whole world, when the worthiest of men would take over as king.

227. **Linger'st**—delay by putting off action. **Detained**—hindered.

228. **Enterprise**—bold and difficult undertaking. **Hazardous**—risky.

229. **United**—combined.

230-31. The life of Jesus can verily be described as that of a perfect man for all those commendable qualities, that human nature is capable of receiving, are found in him.

232. **Private**—withdrawn from society and public interest.

233. **Viewed**—participle absolute, agreeing with "towns". **Galilean towns**—towns in "Galilee of the Gentiles". Galilee one of the Roman divisions in Palestine, is noted in the Bible as a place of great Christian activity.

234. **Once a year Jerusalem**—In *Luke*, II, 41, 42, it is implied that Jesus went up there for the first time : afterwards, being now "a son of the law" he would attend the Passover ceremony with his parents.

235. **Sojourn**—temporary stay.

232-36. Satan says that Jesus has had no chance of seeing the world and acquiring experience. Perhaps his knowledge is confined to the Galilean towns or Jerusalem which he visited once a year to attend the festival of the Passover.

236-37. Satan tempts Christ with the alluring prospect of assuming kingship and enjoying the riches, the magnificence, and the spicy experiences of life. He says that there is yet much to see and learn from the wide world.

237. **Radiant**—magnificent and brilliant.

238. **In sight**—in discerning. But this is awkwardly followed by the words "*in all things*" etc., and it is quite in Milton's manner to use *insight* in loose apposition to the former clause, "best school" etc. (*which will be to thee*) the quickest means of insight" etc.

240. **Unexperienced**—inexperienced.

241. **Timorous**—timid ; shy. **Novice modesty**—shyness natural to an inexperienced man.

242. **As he how,.........kingdom**—Satan tells Christ that wise

men who are inexperienced and shy, are generally unaware of their own power. As an example, he cites the story of Saul. He was sent by his father to seek out his lost asses. He was "a choice young man and goodly." The Israelites were clamouring to have a king, and when in the course of his travels Saul met Samuel the Prophet, the latter found in him the requisite qualities for kingship and anointed him as the king of Israel. The reference is to *I Samuel*, IX.

243. **Irresolute, unhardy, unadventurous**—without determination, courage and spirit of adventure. Milton delights in this piling up of three words or phrases. By this trick, he lends a tremendous force to his statements. *Cf. Paradise Lost*, Book I :

> "Unrespited, unpitied, unreprieved."

244. **Quit**—give up ; leave.

245. **Rudiments**—early state of inexperience,

246. **Monarchies**—kingdom.

247. **Inform**—(literally), "put into shape", *i. e., train. Cf. Psalm*, XXXIII—"I will inform thee and teach thee."

248. **Apt**—fit, deserving, worthy. **Regal arts**—royal or kingly duties.

249. **Regal mysteries**—secrets in the art of statecraft.

250. So that Jesus might know how best he could resist them in the event of a battle against them.

257-346. *Gist.* Satan conveys Jesus to the top of a huge mountain, and shows him most of the countries of Asia with their chief cities, the seats of ancient empires. He bids him especially mark the Parthian host, now preparing to resist the incursions of the Scythians, their vast array of forces, and the pride and splendour of their equipments.

"Milton's management of this vision (which begins at line 251 of Book III, and extends to line 393 of Book IV)," says Masson, "has hardly met with sufficient admiration. He contrives to make it not only a splendid but also a most accurate, general view of the political condition of the earth at the time referred to, when Parthians in the east and the Romans in the west were the great rival powers and had swamped all others ; and by thus supposing Satan to have based his temptation on the actual state of the world, and a calculation of what might be done by the genius of a bold adventurer striking in, at that particular juncture, between the Romans and the Parthians, he imparts to it a character of high Machiavallian ability."—(Wyatt).

251. **With that (such power ....then)**—"Christ and the tempter have been transported by magical power."

252. **A mountain high**—"an exceeding high mountain," (*Matthew*, IV, 8). "The traditional mount of this temptation is Mount Quarantania, which overlooks the valley of the Jordan on the West not far from Jericho. But it is clear from line 267 that a long distance has been traversed ; this fact and the outlook from the summit lend colour to Dunster's suggestion, that the peak, Milton had in mind, is Mount Niphates (modern Nimroud Taugh, South of Lake Van in Armenia), on which Satan first alighted after his voyage through Chaos (*Paradise Lost*, III, 742)." —(Wyatt).

253. **Verdant**—green.

254. **Outstretched**—stretched forth ; extended in area.

255. **His**—the mountain's. **Two rivers**—it is clear that the Euphrates and the Tigris are meant.

256. **Th' one winding**—Strabo describes the Euphrates as flowing "with a winding stream": Statius calls it *Vagus*. **The other straight**—*Tigris* means *arrow* in the Median language, (Pliny) ; no doubt so called from straight and swift course.

257. **Fair champaign**—"plain-country" ; Mesopotamia lying between the two rivers. **With less rivers interveined**—alluding to the number of small streams which intersect this district like *veins*. **Less**—fewer.

258. Hence, the common geographical term *tributary* of a river. The rivers are supposed to carry their tribute to their king, the sea. *Cf.* Tennyson's *A Farewell* :

> "Fair down, cold rivulet, to the sea,
> Thy tribute waves deliver."

259. **Fertile of corn**—"*ferax cereris*"—(Ovid). **Glebe**—(poet.) a field. Gleba is, (i) a clod, and (ii) farm-land.

260. **Thronged**—crowded.

261. **High-towered**—towers of defence were a prominent feature in ancient cities. *Cf. L Allegro*, 117 :

> "Towered cities please us then."

262. **Large**—extensive, broad, like French *largus*.

263. **The prospect** – extensive view of landscape.

264. The southern part of Mesopotamia, east of the Chaboras (Chebar), was called by geographers "fountainless" in contrast with the fertile Babylonia. It was inhabitated by the Scenite Arabs ; hence Xenophon calls it "Arabia". *Cf.* line 27. Arabia Deserta lay to the south of the Euphrates, but the name was often extended to the district beyond the river.

265. "The devil taketh him, up an exceeding high mountain" probably mount Niphates in Armenia.

266. **Train**—"series" as in ' train of thought". But it also meant "deceit" ; thus, Latimer speaks of "a train and a trap laid before me."

267-309. *Gist.* "Satan wishing to impress Jesus wilh an idea of the extent of the Parthian power (line 294), passes in review before him the ancient empires of the East in rapid succession. As the whole vision is supernatural, we need not be curious to enquire whether sites only of these cities are to be seen, or whether, by some grand phantasmagoria, they are presented flourishing all at once and all in their pride. The probability that Milton had in view St. Luke's words "in a moment of time" point to the latter conclusion."

267. **Speeded**—moved rapidly. **Dale**—valley.

268. **Flood**—river.

269. **Cut shorter**, etc.—"cut our way shorter by many a league." **League**—about three miles.

270. **Assyria**—an ancient empire.

271. **Araxes**—this is the Armenian, now the Aras flowing into the Caspean sea.

272. **Indus**—the river "Sindhu" in India.

274. **The Arabian drouth**—*i. e.* Arabia Deserta (dry Arabia).

275. **Nineveh**—capital of the Assyrian empire, it was the most prosperous city in ancient times. **Of length**—in circuit.

275-76. It took several days to make the circuit of the city within the wall, for the city is said to have been sixty miles in circumference ; "an exceeding great city of three days' journey."

277. **Golden**—the word describes the splendour of the monarchy. Newton sees an allusion to the golden head of the image of Nebuchadnezzar's dram in *Daniel*—lines 132-38.

"Thou art this head of Gold."

278. **Salmanassar**—Shalmanser IV, King of Assyria, who

after a seize of three years, took Samaria and carried the ten tribes of Israel away captive about 722 B C.

279. **Captivity**—the condition of bondage to which the Jews were subjected in Assyria and Babylon.

280. **Babylon**—on the Euphrates, seat of an ancient civilization. **Wonder**—'the hanging gardens' of Nebuchadnezzar were one of the seven wonders of the world.

211. **As ancient**—*i. e.*, as Nineveh. Babylon is said to have been built by Semiramis, wife of Nineveh. Nebuchadnezzar rebuilt it in B. C. 604. **Him who twice**—King Nebuchadnezzar (604-561 B. C.) in the reign of Jehoiachin. invaded Judah and took Jerusalem, and again eleven years after in the reign of Zedekiah—(2 *Kings*, XXV).

283. **Led captive**—enslaved the Jews.

284. **Till Cyrus set them free**—Cyrus, King of Persia, set free the Jews from their seventy years' captivity and issued a decree for their return in 539 B. C. **Persepolis**—it was the capital of Persia under Cyrus.

285. **His**—that of Cyrus. **Bactra**—of Bactriana, a Persian province is modern Balkh in the north of Afghanistan.

286. **Ecbatana**—the capital of Media, and summer residence of the Persian Kings ; modern Hamadan.

287. **Hecatompylos**—city of the "hundred gates", capital of Parthia proper and later of the Parthian Empire.

288. **Susa**—the Sushan of Scripture was the winter residence and seat of treasury of the Persian kings. **Choaspes**—or Eulaeus, "the chief river of Susiana emptying itself into Sinus Persicus, a river of so pure a stream that the great Persian kings would drink of no other water." **Amber stream**--clear stream.

289. **The drink of none but kings**—Herodotus and *older* writers say that the king drank only of the water of Choaspes, and that it was stored and carried in silver vessels when he went abroad. This may have given rise to the story that none but the king might drink of this river, a prohibition absurd and impossible to enforce. Milton has adopted the later story, as better suited to his purpose.

290. **Emathian**—"Macedonian" from Emathia, a district of Macedon. Susa was built either by the Macedonians or the Parthians.

291. **Seleucia**—city on the Tigris built by Seleucus, [illegible] of

Alexander's captains. The epithet *great* distinguishes it from the Syrian city of the same name. **Nisibis**—it was also called Antiochia. Though really a very ancient city, it was reported to be of Macedonian origin.

292. **Artaxata**—the capital of Armenia. **Teredon**—a prosperous city on the Persian Gulf. **Ctesiphon**—the winter residence of the Parthian kings.

293. **Easy eye**—a good example of *transferred epithet* ; it is obviously the movement of turning that is easy.

294. **Some ages past**—*viz.*, 55 B. C.

295. **Arsaces**—a man of obscure origin became the leader of the Parthians and freed his people from the tyrannical rule of Antiochus II, king of Syria and became the founder of the empire about 250 B. C. The Parthians had long been formidable rivals of Rome and in the first century B. C. were almost at the height of their power. Hence, the force of the temptation to secure one or other of the opposing forces, and the Parthian by preference (line 360).

296. **Dominion**—sway ; rule,

297. The imputation of luxury is true, not so much of Antiochus II, nor of his son Seleucus, but of some of their successors, especially of Antiochus the Great in his later years, and Antiochus Epiphanes, who got the name of *Epimanes* or the "Madman" on account of his excesses.

298-308. Satan tells Jesus that they could see from the mountain-top how the Parthian host was mustering for battle on the eve of their attack on the invading Scythians from the north. Thyer observes how well the picture of the Parthian host relieves what would have otherwise been a tedious description.

298. **Just in time**—exactly at the right moment.

299. Too little is known of Parthian history to decide whether a Scythian invasion actually took place at this time ; probably it is a poetical invasion for the purposes of the argument.

300. **Ctesiphon**—see notes on line 292. Strabo says that the Parthian kings made Ctesiphon the rendezvous of their army because it was larger and more convenient for military preparations than the capital Seleucia.

301. **Incursions**—hostile attacks. **Wild**—barbarous.

302. **Sogdiana**—the North Eastern province of the ancient Persian empire, which was devastated by the Scythian invaders. To

her aid—to her rescue. Dunster compares Lucian's dialogue; the *Charon* in which Hermes piles up a "specular mount", and from it shows to Charon, Babylon and other famous cities; he then exhibits Cyrus in *the act of marching* against Lydia.

304. **Martial equipage**—equipment suitable for warfare.

305. **Issue forth**—send forth. **Shafts**—arrows. **Arms**—weapons.

306. **Flight**—hasty retreat. **Pursuit**—following with intent to kill or capture. The "Parthian shot" is proverbial. Plutarch in his "Life of Crassus", says, "The Parthians shoot as they fly, and, thus, by flighting all the while escape the disgrace of flight."

307. **All horsemen**—all able to fight on horseback.

308. **Muster**—display.

309. **In rhombs**—an infantry division in the shape of a diamond (or, acute-angled parallelogram). **Wedges**—a troop-formation of infantry in the shape of half a rhomb, used for working its way into a mass of the enemy. **Half-moons**—it was a convex phalanx made by turning back the *wings*, to present the main body to the enemy and to guard against being taken in flank. **Wings**—horn-like formations at the flanks. To give a vivid picture, Satan draws Christ's attention to the warlike formations of the Parthian army.

310. **Numbers numberless**—two opposite terms are brought into contact to make the figure of speech *oxymoron*.

311. **Outpour'd**—came forth as in a stream. The city gates of Ctesiphon where the troops mustered.

312. **Coats of mail**—armour. The Parthian mail for men and horses is mentioned in several ancient writers. Plutarch describes the terror of the Romans when the Parthians, "suddenly uncovered their arms, and appeared like battalions of fire with the gleam of their breast-plates and polished helmets. Their cavalry too were completely armed in brass and steel."

313. **Fleet**—quick in movement. Though they were clad in armour, their movement was quick.

314. **Prancing**—strutting in warlike fashion. **The flower and choice**—the choicest, the best specimens of courageous youth from all provinces.

315. **Bound to bound**—from one boundary to another boundary of the empire.

316. **Arachosia**—it is nearly equivalent to modern Afghanistan. **Candaor**—kandahar or Gandhara in Afghanistan.

317. **Margiana**—a part of Sogdiana which the Scythians invaded (see notes on line 302).

317-18. **Hyrcanian cliffs of Caucasus**—the province of Hyrcania south of the Caspian Sea which now forms the boundary between Europe and Asia. The mountains of Hyrcania may be regarded as a continuation of the Caucasus.

318. **Dark Iberian dales**—Iberia between the Black Sea and the Caspian sea.

319. **Atropatia**—Atropatene is a part of Media.

320. **Adiabene**—part of Assyria.

321. **Susiana**—probabiy the country round Susi (see notes on line 288).

321. **Balsara**—modern Bussora, near the mouth of the Euphrates on the Persian Gulf. **Hav'n**—port ; harbour.

322. **Forms of battle ranged**—drawn up in warlike formations.

323. **Wheeled**—turned round or aside quickly and suddenly.

324. **Sleet**—shower. See notes on line 306. The metaphor is natural and common. *Cf.* Gray's *Fatal Sisters* :

> "Iron sheet of arrowy showers."

Also note the alliteration.

325. **Overcame by flight**—Fletcher in his *Purple Island* describes "the false-back Tartars" as raining whole storms of darts" upon the pursuing foe.

> "Conquered by standing out, and conquerers by flight."

326. A very pituresque line for which Milton was indebted to his favourite author Euripides who has in his *Phoenissae* : "The whole plain gleams with bronze armour."

"Perhaps the sparse flowers of pure poetry are more exquisite from their contrast with the general austerity. Poetic magic these, and Milton is still Milton."—(Garnett).

327. **Nor wanted clouds of foots,** etc.—Dunster explains the supposed inconsistency with line 307 by explaining "all horsemen" to mean skilled in the management of a horse, as every Parthian was." But Milton's words imply merely that all those who *first* issued forth were "horsemen," and that these were the chief part, though not the whole of their strength. **Clouds of**

foot—a translation of Virgil's phrase, "nimutus peditum." **Horn**—is the extremity of the *wing*.

328. **Cuirassiers**—called *cataphracti* in Livy are horse-equipped with cuirasses, *i. e.*, coats of mail.

329. **Indorsed**—lit. from *in* and *dorsum*, "having towers on their backs." Pliny mentions the towered elephants famous in history. At a battle near Magnesia, where Antiochus was defeated by the Romans, his elephants had towers containing five men each, and Pliny says that as many as sixty could be thus carried.

330. **Pioneers**—Fr. *pionnier*, from pion (lat. *pedon-em* "a foot-soldier, hence "pawn" in chess. Afterwards the term was applied to those who did labourer's work in the army.

331. A **multitude**—a large number of people.

332. *Cf. Isaiah*, Chapter 40, 4: "Every valley shall be exalted, and every mountain and hill shall be made low; and the crooked shall be made straight, and the rough places plain."

333. **Overlay**—rivers proud laid out with bridges.

334. **As with a yoke**—as with the yoke of a plough.

335. **Dromedaries**—camels.

336. **Fraught**—burdened with. **Utensils of war**—the word *utensils* is now restricted to household articles.

337. The picture of the Parthian army was unique both for its strength and for its splendour.

338-43. "The allusion is to the romance of Boiardo (Italian writer) *Orlando Innamorato*, in which Agrican, king of Tartary, besieges Albracca, the city of Gallaphrone, king of Cathay, to obtain possession of his daughter, Angelica."

341. **Angelica**—she was reputed to be the fairest lady at the court of Emperor Charlemagne and her hand was sought by pagans and Christians alike.

342. **Prowest**—most valiant. This and *prowess* are from the French *preux*, (gallant) of which older forms are *prouz*, *pros*, *proud* and *prode*.

343. **Paynim**—pagan (old French *paienisme* from Lat. *Paganismus*, properly the country inhabited by the pagans; then the pagan religion; then a person of that religion. *Paganus* in classical Latin meant a *villager* or *rustic* afterwards a *heathen*, because the old religion lingered on in country districts after the

establishment of Christianity in the towns (French). **Peers**—lit. equals from *Parles* Hence the term was applied to nobles by way of distinction from those who were his inferiors. **Charlemagne**—the hero of many legends and romances in mediaeval Europe. He is associated with his celebrated 'twelve peers' or close war companions (the famous 'douzpere') of whom the most well-known are Roland and Oliver.

344. **So numerous**—the number of Agrican's host were extravagantly said to have been 2,200,000. **Chivalry**—army ; forces.

345. **Presumed**—ventured.

347-385. *Gist.* Satan now informs Jesus for what purpose he has shown him all these things ; to convince him of the necessity for exertion, if he desired to enjoy the predicted kingdom. To keep it safe between two such powerful rivals as Rome and Parthia would be impossible ; one of them must be secured as an ally, and the Parthian by preference. Thus, will he be able to defy Rome, and especially to accomplish the deliverance of the ten tribes, still captive in Parthian territory.

347-49. "I do not seek to enlist thy virtue in this cause, without at the same time ensuring thy safety by every possible means, and this on no slight grounds." Satan disguises his real object, which was to make Jesus sin through ambition, by representing the Parthian alliance as a necessary step towards securing his kingdom.

347. **Engage**—enlist.

348. **Virtue**—courage ; valour ; Latin *virtus.*

349. **No slight grounds**—litotes.

350. **End**—object ; purpose.

353. **Endeavour**—strive hard.

354-56. "Prediction, if it is to materialize in all things and men, presupposes proper means. If proper means are not employed, prediction cancels what it foretells."

357. **David's throne**—the undivided kingdom of David.

358. **Consent**—unanimous agreement. **Opposite**—opposing thee.

359. **Samaritan or Jew**—Samaria was originally a part of Palestine and belonged to the Jews, but owing to many foreign colonists having settled there, the Samaritans were not a pure Hebrew race.

360. **Secure**—free from care.

361. **Enclosing**—surrounding.

362. As Syria lay between the two contending powers, its independence could only be maintained by an alliance with one or other of them.

364. **Of late**—not strictly accurate, since Hyrcanus had been deposed about seventy years previously.

365. **Annoy**—harass.

366-68. Here is a strange mistake. Antigonus and Hyrcanus II were rivals for the throne. The latter was supported by the Romans, and when the Parthians invaded Syria in B. C. 40, Antigonus became their ally, and by their aid obtained the kingdom which he kept until Herod took Jerusalem in B. C. 37. Hyrcanus aged seventy, was carried by the Parthians to Selucia. Milton's error is the more remarkable, since he might have made Satan suggest the case of Antigonus to Jesus as an encouragement for him to expect similar aid from the Parthians, if he courted their alliance.

368. **Maugre**—in spite of.

669. **Dispose**—disposal.

370. **League**—friendship : alliance.

371. **By him**—with his help.

372. **Reinstall**—restore ; reinstate.

373. **Royal seat**—throne. Satan wants to tickle Christ's vanity by reminding him of his descend from King David whose kingdom extended "from Egypt to Euphrates and beyond."

374. **Brethren**—countrymen.

375. **His**—the Parthian's. **Yet serve**—the reference is to Shalmaneser, King of Assyria, who carried away the ten tribes "and put them in Halah and *in Habor, by the river of Gozan*, and in the city of Medes."—(2 *Kings*, XVIII, II). The force of this suggestion lies in the fact that this district was now included in the Parthian empire.

376. **Dispersed**—routed.

377. **Ten sons of Joseph**—"The ten lost tribes were those of Reuben, Simeon, Zebulon, Issachar, Dan, Gad, Asher, Naphtah, Ephraim and Manasses." The first eight were the sons of Jacob, the two last representing Joseph make nine, and the Levites scattered among them make up the ten sons of Jacob."—(Bradshaw).

384. **From Egypt to Euphrates**—the bounds of inheritance promised to Abraham and realized by Solomon.

385. **Need**—after "shalt", as the position of "not" shows. Hence Keightley's suggestion that Milton dictated "need not" is unnecessary.

386-443. *Gist.* Jesus, having briefiy noticed the vanity of material power and glory based on the strength of arguments, replies that he will not be found slack when his time for reigning comes, that the servitude of the ten tribes is a just punishment for their idolatry and "for not obeying the voice of the Lord their God and transgressing his covenant." He will leave their fate to the providence of God, who in his own time may please to restore them to liberty and to their native land.

386. **Unmoved**—firm.

387. **Ostentation**—pompous show. **Vain**—futile. **Fleshing arm**—physical strength. *Cf.* Spenser "*Faerie Queene*" :

"What man is he that boasts of fleshy might ?"

388. **Instrument**—*i. e.*, appliances of war.

389. Note the *antihesis* in this line.

390. **Set**—projected.

391. **Vented**—uttered.

393. **Plausible**—acceptable. **Worth naught**—of no value.

394. **Means**—opportunities to achieve an object.

395. **Unpredict**—'revoke the prediction'. **Fail me**—'cause me to fail' or disappoint.

396-97. This was the reply of Jesus Christ to his brethren when they urged him to go into Judea. *Cf. John*, VII, 6 :

"Then Jesus said into them, My time is not yet come : but your time is alway ready."

398. **Slack**—idly inactive.

399. **Endeavouring**—after "*slack*", *i. e.*, in my endeavours.

400-02. *Exp.* Jesus says he does not need Satan's advice though it might be politically wise. Warlike preparations of men equipped with destructive weapons are no proof of strength ; rather, they are evidence of weakness in men and nations. True strength lies in the strength of the spirit born of a pure heart.

400. **Politic maxims**—politically (worldly wise) sagacious sayings. **Cumbersome**—heavy.

401. **Luggage**—"Anything cumbrous, unwieldly that is to be carried ; anything of more weight than value."—Dr. Johnson.

401-02. **Argument of human weakness**—as showing that man has not natural weapons enough for his defence, but must invent others. The fallacy is obvious. Inventive capacity is a greater sign of power than the possession of natural weapons such as the brutes have.

405. **Full sceptre sway**—rule over the whole kingdom of David.

406. **Just**—latin *justus* ; proper, adequate.

407-12. *Exp.* Jesus asks Satan why he is so enthusiastic to help him (Christ). If he is moved by a spirit of selfless service, where was this zeal when he brought terrible havoc upon Israel by misleading King David into a false numbering of his people thereby incurring God's wrath in the form of three days pestilence destroying thousands of its people ?

407. **Where was it then**—where was thy zeal on behalf of etc.

409. *Cf. Chronicles*, XXI,

> "And Satan stood up against Israel,
> And provoked David to number Israel."

412. **Pestilence**—plague or any fatal epidemic destroying many victims.

412-13. Christ hints that he knows the ulterior motive of Satan in expressing concern for the welfare of David's offspring.

415-19. **Fell off from God**, etc.—*Cf. Paradise Lost*, Book I, lines 432-435 :

> "For these the race of Israel oft forsook
> Their living strength, and unfrequented left
> His righteous altar, bowing lowly down
> To bestial gods."

The degeneration of the Jewish people was the result of their acceptance of the heathen gods and resorting to many sinful and corrupt practices.—(*Kings & Judges* in the Bible).

416-17. **Calves, the deities of Egypt**—a reference to Jeroboam's two golden calves at Bethel and Dan which were made in imitation of the two calves which the Egyptians worshipped.

417. **Baal**—worshipped by the Philistine at Ecron. Ashta-

roth—the Phoenician Moon-goddess. Both the above-mentioned heathen gods were worshipped by the captive Jews.

418. **Idolatries of the heathen round**—idol-worship of the heathen world.

419. **Crimes**—sins.

421. **Penitent**—repentant.

425. **Gentiles**—heathens.

427-31. Bradshaw explains: "Who being freed would unhumbled etc. follow me their deliverer as if to their ancient patrimony regardless of the favour, and go back to their gods perhaps the calves of Bethel and Dan."

428. **Ancient patrimony**—ancient heritage.

429. Milton is fond of piling up three words particularly of triplets of words with the prefix *-un*.

431. **Of Bethel and of Dan**—I *Kings* XII, lines 28-30: "Whereupon the king took counsel and made two calves of gold, and said unto them, It is too much for you to go to Jerusalem; behold thy gods, O Israel, which brought thee up out of Jerusalem."

431-32. *Jeremiah*, V, 9. "Like as ye have forsaken me, and served strange gods, so shall ye serve strangers in a land that is not yours."

434-39. God chooses his own means to deliver the enslaved Israel. His promise to Abraham will come to true only after the Jews are sincerely repentant. God may even perform miracles similar to those he performed by parting the waters of the sea so as to give a dry and safe passage to the wandering Jews back to their promised land, the land of their forefathers.

436. See *Isaiah*, XI, 15, 16:

"And the Lord shall utterly destroy the tongue of the Egyptian sea; and with his mighty wind shall he shake his hand over the river, and shall smite it in the seven streams and make men go over dry-shod.

"And there shall be a highway for the remnant of his people, which shall be left from Assyria, like as it was to Israel in the day that he came up out of the land of Egypt."

438. **As to the Red Sea**—the story of the safe passage of the Jews led by Moses from Egypt across the Red Sea, and the drowning of the pursuing Egyptians is narrated in *Exodus*, XIV.

Jordan—the story how the wandering Jews led by their Prophet, Joshua, could cross the river Jordan by the waters parting and giving them a dry passage is described in *Jordan*, III, IV.

439. **Promised Land**—the country of settlement promised to Abraham and his future offspring.

442. **Made void all his wiles**—render futile all the cunning tricks and defeat the purpose of the Devil.

443. The success of Christ promises the world that in a contest between truth and falsehood, truth will ultimately triumph.

BOOK FOUR

1-108. *Gist*. In spite of repeated set-backs, Satan persists in his temptation. From the western side of the mountain he shows Jesus Imperial Rome in its greatest pomp, a power which he might probably prefer to that of the Parthians. He suggests to Christ that he may essily expel Tiberius, restore the Romans to liberty, and make himself master, not only of the Roman Empire, but of the whole world.

1. **Perplexed**—this is a word which has now lost much of its significance. It meant sore distress not merely embarrassment, as in *Luke*, XXI, 25, "distress of nations with *perplexity*". **Success**—issue. *Cf. Areopagitica* : "What will be the success," *i. e.*, result.

2. **What**—anything whatever.

3. **Discovered**—detected ; exposed.

4. **Persuasive rhetoric**—convincing and effective eloquence.

5. **Sleeked**—made smooth. "Glazing rhetoric" is the expression used by Sylvester when describing similar circumstance. **Won so much on Eve**—the effective rhetoric by which Satan successfully tempted Eve. The incident is found in *Paradise Lost*, Book IX, 497-732.

6. **So little**—*i. e.*, proving of so iittle value. The construction is : "(winning) so little here, nay (being lost)."

7. **This**—this man. Though Satan had been very confident at first, he speaks with much diffidence after his first failure, fearing lest he be overmatched. **Over-match**—"this was for the overmatch of him, etc.'' **His over-match, who**—a Miltonic construction.

8. **Weighed**—estimated.

9. **Cope with**—grapple successfully with.

10-14. "The character of *the man of cunning irritated by defeat*, however well-drawn, is here an image too general and indistinct, materially to illustrate, or in any way to decorate this part of the poem. We may, therefore, perhaps suppose, the description in this place to have been personal ; it might refer to his old literary political enemy, Salmasius, as the "man who had been matchless held," and who, after being "foiled" in the controversy by our author's *Defensio Populi*, endeavoured "to salve his credit" by a virulent reply, which he did not live to finish, but was published by his son or it might relate to his later antagonist, Alexander More of Morus."—Dunster.

Milton compares the position of Satan to that of a man who enjoyed reputation for being unequalled for his learning and argumentative powers, but who unexpectedly finding defeated by his overmatch, is unwilling to accept defeat, though conscious of the superior powers of his opponent but renews his effort to regain his credit.

11. **Over-reached**—outdone ; overtaken.

12. **Salve his credit**—make good his lost reputation. **Salve**—heal. *Cf.* Shakespeare's *Coriolanus* :

> "You may salve......the loss of what is just."

13. **Foils**—repulses ; beats.

14. *Cf.* Goldsmith's *The Deserted village* :

> "Even though vanquished he could argue still."

15. **Vintage time**—wine-making season. "The simile of the flies occurs three times in the *Iliad*". The similes of this passage are the only ones in the poem.

16. **Must**—unfermented grape-juice.

17. **Beat off**—beaten away. The simile of a swarm of bees attacking a wine-press expresses with great force the pertinacity of a troublesome pest—the efforts of a persistently attacking foe.

18. The simile of surging waves dashing against a solid rock shows the fruitlessness of Satan's efforts against the steadfast resolution of Jesus as the former simile revealed the pertinacity of his nature.

19. **Shivers**—smallest particles.

20. **Vain battery**—fruitless attack. Milton speaks of Delilah's persuasive and cunning words as "tongue batteries" in *Samson Agonistes.*

21. **Repulse**—rebuff.

22. **Met**—faced. **Shameful silence**—silence as a result of shameful defeat.

23. **Gives not o'er**—does not give up. **Desperate**—without hope.

24. **Importunity**—troublesome pertinacity in solicitation.

25. **Western side**—Satan will now show Christ a vision from that side of the hill.

27. **Another plain**—the plain of Italy comprising Etruria, Latium and Campania 'backed' on the N. E. by the Apennine range, and divided nearby "in the midst" by the river Tiber which flows into the "southern sea", called 'Mare Inferrum' to distinguish it from 'Mare Superarum' on the Adriatic.

28. **The southern sea**—see notes on line 27 above.

29. **A ridge of hills**—the Apennines.

31. **Septentrion**—northern. The word is from "*Septem Triones*" or 'Seven Oxen' the name given to the seven stars of the Bear : hence the Northern regions. **Thence**—rising from the Apennines.

32-33. **Of whose banks on each side**—Masson reads *off*. which may be right. As it stands the phrase : 'on each side of whose banks', *i. e.*, on each side of which.

34. **Elevate**—elevated.

35. **Palaces**—"The *palaces* of that time were only the mansions of such men as Pompey and Lucullus ; the *aqueducts* raised on arches were not yet built ; the first *triumphal arch* was that of Titus ; for the destruction of Jerusalem."—Wyatt.

36. **Porches**—porticoes were both public and private ; they were raised on columns, and large enough to drive in during bad weather. **Theatres**—theatres were for a long time temporary wooden buildings, though often costly in construction, especially that of M. Scarus, built 58 B. C. Three years later Pompey erected the first stone theatre. Under the term 'theatre' Milton probably means to include the Amphitheatres. **Baths**—the passion of the Romans for 'baths' (*balneal*) and their extravagance in building and adorning them are well-known. **Aqueducts**—raised on arches and *triumphal arcs* anachronisms in the reign of Tiberius.

37. **Statues**—of great men, mostly of bronze, were placed

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in the Forum. **Trophies**—the custom of erecting trophies was adopted from Greece in the second century B. C. The Greeks erected them on the battle-field, but the Romans adorned the city with them. The trophies in Rome were placed in front of the Capitol.

38. **Gardens**—their cultivation was carried to a great extent at Rome. Avenues and groves of trees, hedges and raised terraces (line 54) formed a prominent feature in them. The gardens of Julius Caesar were left to the Roman people by his will. **Presented**—agreeing with "city" in line 33.

39. **Interposed**—intervened.

40. **Parallax**—in astronomy it is the difference between the heavenly body and viewed from the earth's surface, and as it would be if seen from our planet. Here it means change "or alternation". Milton probably means to describe the effect of mirrors *successively* reflecting objects over a vast distance through the air. Satan could easily have effected his purpose, "when instead of such telescopes and mirrors as we use, he had the clouds ready to his hand, which as prince of the air he could shape and use at his pleasure."

41. **Multiplied**—magnified.

42. **Curious**—careful.

44-108. *Gist*. "The description of great and glorious Rome, queen of the earth, has in its verse alone a majesty worthy of the city, and so vivid is it that we almost behold restored in it, and the conflux at her gates, nay, all the world gathered round her. In a long succession of verses, name after name of people, seas, isles strike upon our ear until in the magic mirror of the poet we see all nations, near and far, bringing their homage and their wealth along the Roman roads to the centre of the world."—(Stopford Brooke).

45. **Great and glorious**—"The description that follows is not confined to the Rome contemporary with Christ, but includes what is only applicable to the Rome of emperors."—(Bradshaw).

46. **Spoils**—profit accruing from success in wars.

47. **Capitol**—the temple of Jupiter Capitolinus, was built on the south summit of the Capitoline hill; the *arx* or 'citadel' proper, being the northern summit, steeper and higher.

48-49. **His and her**—the Capitol's and Rome's respectively.

49. **Tarpeian rock**—one of the seven hills of Rome.

50. **Impregnable**—impenetrable. **Mount Palatine**—one of the seven hills of Rome.

51-54. **The imperial palace** ..—"The imperial palace must be that built by Nero (54-68 A. D.) after the burning of Rome, for the house of Augustus on the Mount Palatine was a modest abode. By "gilded battlements" he may allude to Nero's Golden House. Ancient Rome had no turrets and terraces and glittering spires "while all belong to modern architecture."—(Keightley).

51. **Compass huge**—*i. e.*, of compass huge. Masson calls this the "peculiar Miltonic ellipsis".

52. **Skill**—skilled work.

53. **Gilded battlements**—refer to notes on lines 51-54 above.

54. Dunster supposes that Milton : "blended the old English castle with his Roman view."

55. **Edifice**—structure.

57. **Microscope**—here, because minute objects are prevented to view, but "telescope" in line 42, where a general distant scene was described. Note that by making Satan say, any microscope, Milton admits the idea of some kind of optical delusion, about which he had previously said it "were curious to enquire".

58. Calton refers to Lucian's Menippus, who, from his position in the moon, could see both the "outside and inside of houses on earth, and what was being done in them."

59. **Hand**—handiwork.

60. *N. B.* Beams of cedar and marble columns were used in Roman houses. Pliny gives several instances. The ceilings and beams were often gilded and inlaid with ivory.

61. **Cast round thine eye**—make a careful survey.

62. **Conflux**—gathering of people.

63. **Praetors**—a civil officer, equivalent to Mayor or Magistrate, at Rome. **Proconsuls**—governors of province, next in rank to consuls.

64. **Hasting**—hurrying up. **Robes of state**—official dress.

65. **Lictors and rods**—attendants on the magistrates who carried a bundle of rods and an axe. **Ensigns of their power**—symbol of their authority.

66. **Legions**—divisions of 3,000 to 6,000 men in ancient Roman army. **Cohorts**—divisions of Roman army. **Turms**—"troops". A *turma* consisted of a cavalry troop of thirty men.

Ten *turmae*, made up an *ala* or “wing” (see also notes on Book III, line 309.)

68. **Habits**—forms of dress. **The Appian road**—it was the great south road by which the nations mentioned in lines 69-76 would approach Rome.

69. **The Aemilian**—the north road by which nations mentioned in lines 77-79 would approach Rome.

70. **Syene**—a city in Egypt, on the southern limit of the Roman empire. **Both way**—both ways.

71. **Meroe**—an island of the Nile in Ethiopia, called Nilotic” from the Latin adjective. **Nilotic**—Meroe being within the tropics, the sun at a certain time of the year is north of it, and makes shadows fall to the south at noon, and *vice versa.*

72. **The realm of Bocchus**—Bocchus was king of Mauretania, and father-in-law of Jugurtha. **The Blackmore sea**—it is that part of the Mediterranean which washes Mauritiana.

73. Even Asian kings including Parthian send embassies to Rome.

74. **Golden Chersonese**—the Malay peninsula so called on account of its riches.

75. **Utmost**—*i. e.*, outmost. **Taprobane**—Ceylon.

76. This line has been deservedly praised as one of the most picturesque in English poetry.

77. **Gallia**—France. **Gades**—Cadiz which represents the remoter parts of Spain.

79. **Danubius**—the river Danube. **The Tauric pool**—the sea of Azov.

83. **Civility**—civilization.

84. “The inconsistency which Newton finds in this remark and Book III. lines 364-574, is really a striking instance of Satan's artfulness. Jesus had refused to employ force or to form any political alliance whatsoever ; yet the tempter affects to suppose that he had only declined a *Parthian* alliance. He, therefore, says in effect, “you may reasonably prefer to ally yourself with Rome, and you will be doing a good work freeing Romans from the power of a wicked despot. Practically a Roman alliance would have been impossible, if Jesus were to be an independent king : yet Satan, whose only real object was to make him sin through ambition, scrupled not to recommend such an alliance, his former proposal having been rejected.”

90. **This Emperor**—Tiberius, now aged 72.

91-92. Tiberious was guilty of foul crimes and had been in retirement. He left Rome never to return and withdrew into Campania. He took up his residence in the island of Capreae, off the coast.

95. **A wicked favourite**—Sejanus, who had long enjoyed the entire confidence of the emperor, and now virtually governed Rome. His increasing ambition made Tiberius suspect him and caused his ruin for he was ignominously put to death A.D. 31.

97. **Hated of all**—hated by all.

98. **Endued**—endowed.

100. Christ could easily expel Tiberius, who was a monster of vices, from his throne.

101. Tiberius, who was rolling in vice and lust, made his throne filthy like a pig-sty.

102. By overthrowing the worthless ruler and ascending the throne, Jesus would become famous as the deliverer of the victorious Roman people from servile bondage under an unworthy tyrant. (Note the contrast between "victor" and servile).

103-05. *Cf. Luke*, IV, 6 : "And the devil said unto him, all this power will I give thee, and the glory of thine ; for that is delivered unto me ; and to whomsoever I will I give it."

105-08. *Exp.* Satan urges Christ to aim at the highest, otherwise he cannot occupy the throne of David whatever might be the prophecy.

108. **Be prophesied what will**—notwithstanding anything that might have been predicted The prophecy refers to *Luke*, I, 32 : "Let Christ the King of Israel descend now from the cross, that we may see and believe ; And they that were crucified with him ; and reviled him."

109-153. *Gist.* Jesus expresses his contempt for earthly grandeur and points out the vanity, luxury and profligacy of the Romans. He will leave Tiberius to the torments of his own conscience. He will not go to the aid of a people who have deservedly lost their freedom by their own misconduct. His own kingdom shall come in due time, and when it comes it shall admit no rival throughout the world. How and when the rule of Christ will come is completely in the hands of God alone to ordain.

110. Christ express his scorn of vain luxury of Rome.

114. **Sumptuous gluttonies**—feasting on a large scale. Apicus under Tiberius and the Emperor Vitellius are famous instances of Roman gluttony.

115. **Citron tables**—"tables of citron wood were highly prized by the Romans. They were beautifully veined and spotted." **Atlantic stone**—is merely a synonym for 'citron tables'. Another suggestion is that it refers to marble of which the banqueting rooms of the Romans were made.

116. See notes on Book II line 182.

117-18. *Setia* in Latium and *Cales* and the *Ager Falernus* campania produced the choicest Italian wines. Of Greek wines the *Chian* and the *Cretan* were most highly esteemed.

118. **Quaff**—drink in copious or long draughts.

119. **Crystal, and myrrhine cups**—Keightley's note is : By crystal is meant glass, and the myrrhine cups must have been procleain, for Propertius says : "(Myrrhine cups baked in Parthian fires). They came from China, but as the Romans got them via Persia they thought that they were manufactured in that country. *N. B.* Cups were commonly set with jewels.

121. "Christ answers by arraigning the luxury of Rome, by mocking with perhaps a touch of scorn from Milton when he thought of the embassies that congratulated the Restoration, at the hollow lies of ambassadors".—Stopford Brooke.

125. **Outlandish**—in its original sense of 'foreign', yet involving the idea of 'extravagant', 'far-fetched'.

130. Tiberius's own letter to the Senate from Capreae beginning thus : "What I am to write to you, may the gods visit me with a worse perdition that I feel daily upon me, if I know." Christ says that the best way to cure a man of evil, a 'brutish monster', is to rouse his conscience.

136. **Peeling**—stripping or robbing.

137. **Rapine**—plunder.

138. **Insulting vanity**—triumphs were insulting not only to the vanquished, but to the victors also, since great licence of ribaldry was allowed on these occasions.

139. **Inured**—accustomed. The reference is to the cruel sport of exposing slaves and prisoners of war to wild beasts within an enclosure, called gladiatorial combats, in which they had to kill beasts or be killed by them.

142. **The daily scene**—daily frequenting of theatre. Here seems to be an allusion to the revival and subsequent corruption of the stage after the Restoration. **Effeminate**—unmanly; licentious.

144. **Thus degenerate, ……enslaved**—degraded by becoming slaves of their base passions.

145. True liberty always dwells with "right reason", *i. e.*, "virtue" ; and that if through disobedience to this law, the "inward liberty" be lost, God often deprives a nation of the outward liberty also. The prose works of Milton are full of the same doctrine.

146. **Season**—time.

147. Alluding to Nebuchadnezzar's dream of the "tree whose height reached unto heaven—(*Daniel*, IV, ii) also to the parable of the mustard tree--(*Matthew*, XIII, 32).

149. Allusion to another dream of Nebuchadnezzer about the great image broken to pieces by a stone—(*Daniel*, II, 31-45).

151. Compare Book I, line 241.

154-194. *Gist*. Satan is put out by Christ's rejection of his offer to riches and dominion. Affecting to enhance the value of the proffered gifts, he reveals himself as the Devil in whose power it lies to give everything to Jesus on the sole condition that he will fall down and worship him. Jesus indignantly rebukes the tempter for his blasphemous proposal, reminding him that the kingdoms of the world were his only by usurpation, or at most by permission from the King of kings, whom alone it is commanded to worship.

154. **Impudent**—shamelessly forward.

155. **Slight**—slightly.

157. **Difficult**—Lat. *difficilis* (of persons) hard to please.

158. **Still**—perpetually.

162-67. *Cf. Luke*, IV : "If thou therefore will worship me, all shall be thine." Also *Cf. Matthew* IV, 9 :

> "And said unto him : All these things wlll I give thee, if thou wilt fall down and worship me."

164. *Cp.* line 104 and see notes on lines 103-05.

165. **No trifle**—not an ordinary thing which could be ignored as worthless.

166-67. The idea is that of a feudal homage to a liege-lord.

169. "Such a precious gift deserves no less a price than what I have asked for."

170. **Disdain**—contempt.

173. **Abominable**—hateful. **Impious**—unholy.

174. See Book I, line 495.

176. The reference is to *St. Matthew*, IV, 10 :

> "Then saith Jesus unto him, set thee hence, Satan : For it is written, Thou shalt worship the Lord, thy God, and him only thou shalt serve."

178. **Propound**—propose.

179. **Accurs'd**—detestable.

180. **Attempt**—temptation. **Bolder**—more presumptuous.

181. **Blasphemous**—profane ; impious in tone. **Rue**—repent for ; regret.

184. **Donation** - grant ; license ; *Latin donatio*.

186-88. Christ sarcastically remarks that if God has granted Satan power over worldly kingdoms, he has indeed returned evil for good.

190. **As offer**—as to offer.

191. **Pact**—agreement.

194. Three names are applied to the Arch-fiend in Scripture : The Evil One, Satan or 'Adversary', the Accuser.—(Todd).

195-284. *Gist*. Satan, abashed, tries to justify himself ; he then assumes a new ground of temptation, and proposing to Jesus the intellectual gratification of wisdom and knowledge, shows him Athens, the seat of ancient learning and other resorts of learned teachers and their disciples. After a splendid panegyric on the musicians, poets, orators and philosophers of Greece, he bids Jesus learn from them the knowledge that best befits a king.

195. **Abashed** – put out of countenance.

196-99. Satan argues that the title 'Son of God' need not belong to Christ alone, for angels and men too are sons of God. He offered Jesus all the earth's riches and kingdomes only to find out whether he was endowed with superior virtues to fit him to that title with a greater propriety than the rest.

201. **Tetrarchs**—so called because they were supposed to preside over the four elements. But the term came to be used of any governor.

202. **Quartered**—assigned to their several quarters. **Winds**—regions.

203. **God of this World**—Satan. *Cf. John*, XII, 31 :—Now is the judgment of this world ! now *the prince of this world* be cast out." Also 2 *Corinthians*, IV, 4. "In whom *the god of this world* hath blinded the minds of them which believe not." For the "powers of air" and identification of heathen gods with the fallen angels, see notes on Book I, line 44 ; Book II, line 188. **Invoked**—by invitation from men and kings.

206. **Endamaged**—injured ; damaged.

208. "I have gained no advantage, having missed what I aimed."

209. **Transitory**—lasting only a short time.

212. If Christ has no political ambitions, he may yet acquire the kingdom of the mind.

213. **Addicted**—inclined ; disposed.

216-20. *Exp.* Satan recalls how even as a child Jesus was serious-minded and fond of philosophical disputation and how once he held discussion with the Jewish priests on topics worthy of debators occupying Moses' chair.

216. **Slipping from**, etc.—an artful version of the statement in *Luke*, II, 43 : "the child Jesus *tarried behind* in Jerusalem."

218. **The gravest Rabbies**—the most serious-minded Jewish priests. **Disputant**—the Latin participle, meaning "disputing", "engaged in controversy".

219. **Moses' chair**—the place of the Jewish lawyers and doctors who expounded law. The phrase is from *Matthew*, XXII, 2 : "The Scribes and the Pharisees sit in Moses' seat". **Chair**—place from where instruction is given, just as we now speak of a Professor's chair".

220. **Teaching, not taught**—in the Arabic *Gospel of the Infancy* : Jesus is said to have examined the Rabbies and expounded to them abstruse points in physics, astrology and all manner of science. **The childhood shows the man**—"the child is father of the man."—(Wordsworth). It means that the qualities acquired and revealed in childhood go to make the character of a person when he grows into manhood.

221. **Be famous**—Satan insists on Jesus acquiring glory by wisdom if not by conquest.

223. **Let extend thy mind**—*Cf.* Notes on Book III, line 171.

224. **Comprehend**—include.

225. **Moses' law**—the ancient laws of the Hebrews contained in the *Pentateuch*, the first five books of the Old Testament, the *Thorah* as called by the Jews.

227. **Gentiles**—pagans.

228. **To admiration**—admirably.

230. **By persuasion,** etc.—*Cf.* Book I, 223. But Jesus has proposed not intellectual persuation.

232. **Conversation meet**—proper discussion.

234. **Idolisms**—vain opinions ; fancies. The word seems to be Milton's own coinism. **Traditions**—opinions handed down through their disciples from those philosophers who did not commit their precepts to writing. **Paradoxes**—propositions involving an apparent absurdity ; such as the one of Socrates : "All men desire the good, therefore, incontinence is impossible."

235. **Evinced**—overcome ; completely vanquished.

236. **Specular mount**—"mount of observation."

237. **Westward**, etc.—"the latitude of Athens is four degrees southward of Rome." Here begins "one of the noblest descriptions in Milton, beautiful in solemn rhythm ; as weighty with thought, as grand in style, as it is vivid in its painting ; too slow in movement here and there to be called Greek, but steeped in love of Greece ; having through it some of the subtle semi-paganism of the Renaissance and its sweetness and grade, but subdued by the Hebrew element of Milton's puritanism."—(Stopford Brooke).

239. **Built nobly**—Homer calls Athens a well-built city. **Pure the air**—Euripides describes his countrymen (the Greeks) as "ever stepping delicately through purest, brightest air." **Light the soil**—Thucidydes ascribes to this cause the fact that Attica was generally free from these internal commotions which disturbed the richer States of Greece.

240. **The eye of Greece**—"Justin tells us that when the Spartans were urged to destroy Athens (404 B. C.), they refused, saying that they would not put out one of the two eyes of Greece."—(Keightley).

241. **Wits**—wise men.

242. **Recess**—place of retreat. Athens did not repel stran-

gers as Sparta did, but welcomed them always, and gave them the benefits of her instruction.

241-42. **Native to...........hospitable**—*i. e.*, "either producing or welcoming men of genius."

244. **Academe**—a grove, sacred to Academus, an ancient hero, about a mile out of Athens to the N.-W. Here Plato taught, whence his disciples were called "Academics".

245. **The Attic bird**—the nightingale called *Atthis* by Martial. Philomela, who was changed into a nightingale, was reputed to to be the daughter of Pandion, King of Athens. Nightingales were plentiful in Attica.

246. Though the nightingale does not sing "the summer long", it may be (as Dunster observes) that Milton intended a special compliment to Plato's retirement by making her do so.

247. **Hymettus**—hill famed for its honey. Ovid calls it "simper forens". Wordsworth in his *Greece* notes it as the best place for a view of Athens.

249. **Ilissus rolls**—the river Ilissus rises on the northern slope of Mount Hymettus, and flowing through the S.-E. quarter of Athens, reaches the sea between the harbours of Phalerum and Piracus.

250. **Whispering stream**—*Cf. Lycidas*, line 136 :

"Ye valleys low where the mild whispers use."

251. **His who bred**—the school of Aristotle, tutor to Alexander, the great conquerer.

253. **Lyceum**—the name of Aristotle's school, outside the city walls of Athens. **Painted Stoa**—it was the school of Zeno whose followers were hence called *Stoics*. The painted portico of the school was adorned with frescoes of the Greek victories.

254. **There**—at Athens.

255. **Harmony**—melody or a well-ordered succession of sounds. The Greeks had no "harmony" of voices or instruments in *score*. The study of the various 'times or scales' from their supposed ethical influence, formed an important part of education.

257. **Aeolian charms**—Alcaeus and Sappho wrote their lyrics in the Aeolic dialect. **Charm**—here odes; Lat. *Carmen*. **Dorian lyric odes**—are those of Pindar who wrote in the Doric dialect.

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258. Homer is here regarded as the father of all kinds of poetry, not only of the higher epic, or heroic kind.

259. **Melesigenes**—is a name given to Homer from his traditional birth-place near the river Meles which flows by Smyrna. Near its source is a cave in which he was supposed to have composed his poetry. **Thence**—afterwards. It is said that he afterwards lived at Cyme in Aeolia, and there got the name *Homer* which meant blind in the dialect.

260. The reference is to an epigram in the Greek *Anthology*, in which Apollo says: "I sang the strain, but divine Homer wrote it down."

261. **Tragedians**—the great Greek tragedians, Aeschylus, Sophocles and Euripides. Tragedy is characterized by Quintilian as 'lofty and grave' and Ovid speaks of the tragic buskin as 'grave's Cothurnus.' In '*Il Penseroso*' Milton refers to "gorgeous tragedy".

262. "The chorus was the original germ of the Greek drama. Its function was to point the moral of the play, and give advice when needed. The dialogue was mostly in iambic verse.

264. **Sententious precepts**—the reference is to Euripides, Milton's favourite, who is credited to have improved the tragic Muse by adding "sententious phrases strained from moral treatises". Moral maxims abound in Greek tragedy, and were relished by the audience without being thought dull.

265. The plot usually turned upon the accomplishment of some decree of fate. Fortune or *chance* brought about the necessary incidents, and the consequent *change* or reversal of fortune found the catastrophe. All this is clearly illustrated in the story of Oedipus.

266. Aristotle says that "the graver poets imitated noble actions." He describes tragedy as "not only the imitation of a perfect action, but also of such as are terrible and piteous;" hence *passion* is an essential. The fall of Troy, the defeat of Xexes are *high actions*. The *high passions* those of Medea, Philoctetes and others.

267. **Orators**—Demosthenes and Pericles, the greatest Greek orators.

269. **Wielded**—governed.

270. **Shook the Arsenal**—*i.e.*, made, as it were, the arms in the armoury to clatter, as if eager to war. **Fulmin'd**—(poet.)

sent forth lightning and thunder. The word represents perfectly the thunder and flesh of oratory. Demosthenes thundered against Philip, King of Macedonia in his Philippic orations and Pericles attacked Artaxerxes, King of Persia.

266-71. The eloquence of Demosthenes could combine all Greece against the invasion of Philip of Macedonia. The powerful orations of Pericles roused his countrymen against Artaxerxes, King of Persia, and saved Greece from the Persian attack.

273. **The low-roofed house**—Socrates the great philosopher lived in a humble cottage.

274. **Tenement**—Socrates values his house, goods and all, at five 'minae' (less than £ 20.)

275-76. The oracle pronounced Socrates the wisest of all men, which Socrates himself explained to mean that he knew his ignorance, while others did not.

276-80. Quintilian and Cicero call Socrates the 'fountain of philosophy'. All schools of philosophy derived inspiration from him. The epithet *fons philosophorum* (fountain of philosophy) seems to be in Milton's mind when he wrote these lines.

277. **Melifluous**—sweet as honey.

278. **Academics**—there were three epochs of the Academic philosophy: Plato (429-347 B. C.) was the head of the old Academy; Arcesilaus founded the second or middle Academy; and Carneades (213-129 B. C.) the third or new academy.

279. **Peripatetics**—the disciples of Artistotle. The name is derived from the shady walks which surrounded Lyceus, and from the fact that Aristotle lectured while walking up and down.

280. **Epicurean**—from Epicurus, the Greek philosopher whose axiom was that "happiness or enjoyment is the *summum bonum* of life. **Stoic severe**—a school of philosophers founded by Zeno who held that virtue was the highest good and that the passions and appetites should be *rigidly* subdued.

281. **Revolve**—ponder over.

283. Satan adopts partly the sentiments of Jesus himself in Book II, line 466. The reference here is to the Stoic paradox that "the wise man is ever a king."

285-364. *Gist.* Jesus replies that the boasted systems of heathen philosophy are but vain and misleading, containing the semblance of wisdom without reality. He maintains that Greek poetry is at best an unworthy imitation of the inspired utterances of Hebrew bards, and that the lessons of political wisdom are better taught in the law and prophets of his nation than in "all the oratory of Greece and Rome."

286-88. "Do not think that I do not know these things ; or if you continue to think that I do not know them. I am not merely for the reason of your trusting so, going to be ignorant of them."

288. **Fountain of Light**—the source of all knowledge.

288-90. No philosophy or doctrine however true it may be, is needed by a person who receives inspiration from God. Christ believes only in profound wisdom illumined by the "Fountain of Light". The heart of the firmest and best Puritanism is expressed in these lines.

293-94. The reference is to Socrates (see notes on line 275-76). But the real object of Socrates was to merge his personal superiority in that of his method ; thus he hoped to lead men to the attainment of truth.

295. **The next**—Plato, whom Milton, in his poem *De idea Platonic*, calls "fabulator maximus", was fond of draping his ideas in myths and fables. **Conceits**—the "fables and fictions and fanciful notions" of Plato's dialogues.

296. **A third sort**—the Sceptics, followers of Pyrrho, who held that "certain knowledge was unattainable and that the great object of man ought to be to lead a virtuous life." Their doubting resulted from Pyrrho's assertion that the senses were liable to err and it was impossible to derive conclusions from them.

297. **Others**—the followers of Aristotle known as the Peripatetics developed Aristotle's doctrine that man's chief end is happiness to attain which one must have the highest excellence combined with perfect external conditions.

299. **He**—Epicurus. (See notes on line 280). *He* is contemptuously emphatic. "The happiness that he taught his followers to seek after was not sensual enjoyment, but peace, as the result of the cultivation of all the virtues." But the later Epicureans debased their master's ideal life to one of sensual enjoyment. Milton makes Christ refer to the popular view of the Epicurean doctrine which made pleasure the chief object of life.

300-03. The [illegible] is : "The Stoic places felicity in philosphic pride, and often is not ashamed to prefer to God his ideal of virtuous man, whom he represents as perfect in himself and possessing all things equally with God."—(Bishop). 'Newton ingeniously alters Milton's reading and prints *equals* taking it as a verb, *making him equal to God—nay, often prefers him*."—(Bradshaw.)

305. Dunster gives a long quotation from Seneca, which describes God as exhorting men to despise poverty and even death, and not to remain in this life longer they list.

306. **Lists**—pleases.

307. **Tedious talk**—lengthy and tiresome argument. **Vain boast**—empty bragging.

308. **Subtle**—fine-spun.

312. *Cf.* Book III, line 134.

313. **Much of the Soul they talk** etc.—*e. g.*, the Pythagorean doctrine of Transmigration, and the theory of Chrysippus that souls were absorbed into the *Anima Mundi*, or the soul of the universe. Others taught that the soul was ,'a part of God', and argued that there would be no future punishment of sins, because the soul, being incorporeal, was incapable of being punished. **Awry**—distorted.

314. **And in themselves** etc.—it may be noted that these systems of philosophy are mostly ethical, *i.* e., they teach about man's duty to himself and his fellowmen, and are generally silent about man's relationship with God. Warburton quotes from Cicero, *de Natura Deorum*, to the following effect : "For our virtue we are justly praised, in virtue we rightly make our boast, which would not be the case, if this gift were of God, not of ourselves ....This is the judgment of all men, that we may seek our fortunue from God, *wisdom* (*i. e.*, virtue) each man derives from himself."

315. **Arrogate**—claim unduly.

316. **Usual names**—the Stoics especially gave these names to God. In the *Christian Doctrine*, Chapter IV, Milton says that those who charge the fault of their wickedness on God's decrees, "do in effect impugn the justice of God and might be justly reproved."

317. Zeno held that man was the care of Heaven only in such as a sense as the celestial orbs are. Aristotle denies moral virtue to be an attribute of God and treats the notion of God caring for mortals as at best uncertain.

318. "If any one earnestly seeks wisdom in the study of philosophy, he gets nothing substantial ; but is deceived with an empty shadow of wisdom like the fabled Ixion who, when he sought the love of Juno, was deceived by Jupiter with an empty cloud resembling Juno.

321. **An empty cloud**—in Greek legend Ixion, a king of Lapithae boasted of the favours supposed to have been conferred by Juno, Jupiter having sent to him a cloud in the form of the goddess whom the king embraced. He was bound to a revolving wheel of fire in the internal regions for his impious presumption **Many books**—*Cf. Ecclesiastes*, XXII, 12 :

> ' Of making many books, there is no end ; and
> Much study is a weariness of the flesh."

322-27. "Milton propounds his favourite dectrine that the intelligent study of a few select works is superior to the desultory reading of many random books." If a man does not qualify his continuous reading by an equal superior judgment, all his readings will be futile for he remains uncertain in his conclusions and unsettled in his judgment.

324. **Spirit**—perception of a purely intellectual character.

327. A fine antithesis.

328-29. **Toys and trifles**—silly stuffs.

329. **For**—taking them for. **Choice matters**—things of utmost importance. **Worth a sponge**—generally explained to mean "deserving to be obliterated". But the context 'toys and trifles' etc , seems to favour the interpretation that *sponge* is a thing of little value.

330. Prof. Masson quotes the famous saying of Sir Isaac Newton that he was like a child gathering pebbles on the shore, while the ocean of truth lay beyond him.

333. **Native language**—Hebrew.

334. **All our law**, etc.—poems and poetical fragments are interspersed in the Scriptural narrative, *e. g.*, the Song of Lamech, the Blessing of Jacob, the song of Deborah, the prayer of Hezekiah, and many more.

335. **Artful**—'technical' in reference to the headings of certain Psalms, as *Maschil, On Negnoth, Alamoth* etc.

336-37. **In Babylon**, etc.—*Psalm*, CXXXVII, line 1-3 : "By the rivers of Babylon......They that wasted us required us of mirth, saying, 'Sing us one of the songs of Zion.' "Christ refers to the sweetness of the Hebrew songs which pleased the ears of their conquerors in Babylon.

338. Milton here adopts a favourite theory of the time that the arts and science of the pagan world came from the Hebrews.

339. **Ill imitated**—imitated badly.

340. **The vices of their deities**—the love affairs of *Zeus* and other gods form the themes of their literature.

341. **Personating**—celebrating ; proclaiming loudly. Lat. *Personare*. Or, if *fable* means a play, the allusion may be to stage representations of Apollo, Heracles etc. in the Greek drama.

342. **Ridiculous**—laughable.

343. **Swelling epithets**—exaggerated descriptions of their gods and their actions. **Thick-laid**—painted ; coated with.

344. The comparison with a harlot's cheek "will scarcely be read with pleasure by way of intelligence and taste." The hyperbolical description of the pagan gods is compared to the painted cheek of a prostitute.

345. **Thin-sown,** etc.—lightly interspersed with enjoyable thoughts.

346-47. *Exp*. In the *Reason of Church Government*, Milton speaks of the magnific odes and hymns of Pindar and other Greeks, but observes that "those frequent songs throughout the law and prophets beyond all these, not in their divine argument alone, but in the very critical art of composition may be easily made to appear over all kinds of lyric poesy to be incomparable. These abilities, wheresoever, they be found, are the inspired gift of God, rarely bestowed, but yet to some (though most abuse) in every nation."

347. **Sion's songs**—songs of the land and race of Jews. Zion or Sion was the name of a sacred hill near Jerusalem from which the name came to be applied to the whole of Jerusalem.

347-52. *Exp*. The sense is best cleared by taking the words "to all true tastes—saints" as a parenthesis, followed by a second in line 350. This connects "unless, etc. (line 351) with "unworthy to compare" (line 346), *i. e.*, "the only parts of the classics which will bear comparison with the songs of Sion are the moral passages."—(Keightley).

354. **The top**—the perfection. **Statists**—statesmen.

356. **To**—compared to.

357. **Divinely**—see notes on Book I, line 26.

362. *Cf.* Horace : To make men happy, and keep them so." Also *Proverbs*, XIV, 34 : "Righteousness exalteth a nation, but Sin is a reproach to any people."

364. Christ would combine himself to the solid rules and the heaven-given law of the fatherland, as they alone "best form a king."

331-64. *Exp.* If Jesus wanted to employ his "private hours with music or with poem" he would surely prefer the lofty thoughts and the majestic unaffected style "of the hymns and psalms of his native country to the ridiculous thoughts and the "swelling epithets" of Greek writers whose productions were at best" to our prophets far beneath, as men divinely thought. Therefore, he would confine himself to the literature and philosophy, the "Law and Story" of the Jews in preference to all the beauties and treasures of classical learning. Stopford Brook remarks : "It is curious to find the youth who honoured Plato saying in old age, "The next to fabling fell and smooth conceits." It is bolder to say that all Greek philosophy was little else than dream, and that Hebrew poetry is higher than Greek. But Milton put only one side of his mind into the mouth of Christ ; the other side we have had already in the mouth of Satan."

365-393. *Gist.* Satan, irritated at the failure of all his attempts, upbraids Jesus for indiscretion in rejecting the offered aid ; then having, in ridicule of his expected kingdom, foretold the trials that awaited him, carries him back to the wilderness.

366. **Quite at a loss**—unable to know what to say. **Darts**—Satan's arguments comparable to pointed arrows. **Spent**—exhausted. *Cf.* *Ephesians*, VI, 16 : "Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery *darts* of the wicked."

368-93. Satan holds up two pictures : One of power, glory, royal dominion or the life of quiet contemplation, which Jesus might heve acquired had he accepted Satan's offer, and the other, "the scorns, reproaches, injuries, violence, stripes and lastly cruel death" awaiting him for rejecting Satan's counsel.

371. **Tended on**—attended. *Cf.* Shakespeare's *Hamlet* :

"Hitherto doth love on fortune tend."

372. According to Satan, man has nothing worth living in the world if he does not care for material prosperity such as royal power or fame.

377. **Nicely**—fastidiously or scrupulously. **Cautiously**—through fear of some unknown danger.

380. **Fulness of time**—*Galatians*, IV, 4 :

> "But when the fullness of the time was come,
> God sent forth his son."

382. **Contrary**—on the contrary ; adjective for adverb.

383. Newton thinks that Milton intends to throw discredit upon the then fashionable science of astrology, by making Satan patronize it.

383-85. **By what.........spell**—"by what the stars reveal to me, whether in the mass, or in the conjunction of single planets." The metaphor is from the Book of Fate.

384. **Voluminous**—*i. e.*, in the volumes or the books of stars. **Characters**—planets, each being denoted by a 'character' or sign.

385. **Spell**—*i. e.*, read their meaning by putting them together, like letters in a word.

387. **Attends**—"In all the instances of this breach of concord that I have observed in the works of Milton, the singular verb follows a singular noun, the last of two or more subjects."—(Masson), **Scorns and reproaches**—derisions and rebukes. **Injuries**—insults.

386-88. The passage refers to the cruel persecutions of Jesus ending in his crucifixion.

389. **Portend**—foreshadow.

390. **Real or allegoric**—a real kingdom or something symbolical.

391-92. **Eternal sure**, etc.—certainly eternal, as having neither beginning nor end (*i. e.*, not existing).

392. **Without beginning**—Satan says sarcastically that Christ's kingdom will certainly "have one of the properties of eternity, that of *never beginning*."

392-93. **On date**, etc.—the reference is to the rubric or calendar in the Prayer-Book, in which the dates of the chief festival days are given in *red*.—(Keightley).

393. **In the starry rubric set**—signified by the stars by means of conspicuous red letters or symbols. **Rubric**—'calendar', since the chief festivals, each with date prefixed, were printed in red. The word is from Lat. *ruber*=red.

394-433. *Gist*. Night in the desert. Jesus retires to rest, but Satan raises a tremendous storm, and further disturbs his dreams by frightful dreams and hellish spectres ; these however do not upset him. A calm bright morning succeeds to the horrors of the night.

397. **Feigning**—pretending,

398. **Louring**—gloomy (from *lower*).

399. **Unsubstantial both**—both *darkness* and *night* are called *unsubstantial*, *i. e.*, having no substance or essence. Night is conceived as the black child of darkness.

400. **Privation**—deprivation ; denial. Darkness is the denial of light and night is the absence of day. Hence, both are born of "deprivation". "Aristotle describes darkness as the privation of light. But, as Warburton points out, Milton's philosophy is here ill-placed. It dashes out the image he had been just painting."

402. **Aery jaunt**—a wild and tiring excursion through the air. *Jaunt* is from the French *jaunar*, to jolt. **Though hurried sore**—though crrried very rapidly at uncommon speed.

403. **Betook**—went to a place of rest.

404. **Wherever**—wherever it might be.

407. In *Paradise Lost*, Milton describes Satan as squatting "like a toad" at Eve's ear and disturbing her sleep.

409. **Either tropic**—*i e.*, north and south. The Tropic of Cancer in the North and Tropic of Capricorn in the South are both imaginary lines on which the sun turns after reaching greatest declination.

410. **Gan**—began to. **Both ends of heaven**—they are the east and west where the sun rises and sets.

410-19. "It is a poetical tempest where all the winds blow at once."—(Jortin).

411. **Abortive**—to no purpose, untimely and therefore unproductive.

412, **Rain**—downfall. Water and air are mutually hostile elements, but they combine here to do harm as if they had a pact against a common enemy, the earth.

414. **Stony caves**—the prison of the winds guarded by Aeolus.

415. **Hinges**—four cardinal points on which a thing depends.

416. **Vexed**—shattered ; from Lat. *Vexare*, which is often used of the effects of a storm.

419. **Sheer**—clean. **Shrouded**—sheltered. Jesus was poorly attired and inadequately covered against the wind and rain.

420. **Only**—alone.

421. **Terror**—cause of fright.

423. **Environed**—surrounded.

421-25. The reference is to the superstition that ghosts from hell and all fearful spirits walk about at night to frighten people and vanish before daybreak. The point here is that Jesus was surrounded by many demons of darkness and malignant spirits but as he was pure and sinless he could remain calm and fearless.

It is said that this description may have been taken from a legend on some of the pictures of the temptation of St. Anthony. The malignant spirits frightened Christ by shooting fiery arrows at him and howling, yelling, and shrieking. However, Jesus was unperturbed and peaceful.

427. **With pilgrim steps**—with slow and solemn pace. **Amice**—Lat. *amictus*, dress, especially the uppermost of the six garments anciently worn by an officiating priest.

428. **Radiant finger**—the phrase is reminiscent of Homer's "rosy-fingered Morn."

429. **Laid the winds**—dismissed the winds by means of sorcery. Ghosts were supposed to disappear at daybreak.

430, **Grisly**—horrible to behold.

432-38. "There is, in this description, all the bloom of Milton's youthful fancy."—(Thyer).

436. **Ruinous**—characterized by a "headlong downfall".

437. **Spray**—branch of a tree.

438. **Gratulate**—congratulate ; greet. Prof. Masson refers to one of Milton's Cambridge *Prolusions* where he speaks of "the birds eager to congratulate the returning light."

439-498. *Gist*. Satan reappears and informs Jesus that the storm of the preceding night portends future evil. He warns Christ once more the sufferings he must undergo. Jesus briefly replies that he was neither frightened nor troubled by the storm. He plainly tells Satan that all his attempts to tempt him will meet with failure and bids him desist.

441. **The Prince of Darkness**—Satan.

445. **Desperate**—having no hope.

446. **To be**—at being. **Despite**—spite (archaic).

449. **Wonted shape**—in his usual form without any disguise.

451. **Betides**—befits.

452. **Wrack**—ruin ; here the noise of thunder and lightning.

453. **As**—as if.

454. **Flaws**—gusts of winds.

455. **The pillared frame of heaven**—the sky imagined as a solid dome supported by pillars. *Cf. Comus*, "the pillared firmament."

456. **Earth's dark basis**—the foundation of the earth in the unknown depths below.

457. **The main**—the universe called the *macrocosm* or larger world as distinguished from main or the *microcosm*—(the little world).

460. **Noxious**—injurious.

461. **Wasteful**—devastating or destroying

462. **Turbulencies**—disturbances.

463. **Over whose heads**, etc.—*i. e.*, "they threatened ill to those over whose heads," etc.

465. **Bent**—aimed at ; directed.

466. **Of men at thee**—"directed at thee among all men" (since there was no other human being in the desert).

467. "Did I not tell you what would happen if you rejected," etc.

468. **Perfect**—complete, the very best. **Season**—opportunity.

470. **Push**—critical moment, *i. e.*, time when Fate shall set in motion the accomplishment.

471. **No man knows when**—*Cf.* Line 392.

475-76. Everything is done most properly not as driven by fate or necessity but as it is dictated by opportunity.

478. **Hard assay**—sore trial.

479. *Cf.* line 386 etc.

481. **Ominous**—portentous.

482. **Prodigies**—unnatural occurrences.

488. **Noising**—roaring.

489-91. Christ dismisses Satan's warning that the storms portend his coming suffering and declares that he is not at all afraid of them as they are of Satan's making and not of God's anger.

492. **Past thy preventing**—beyond your capacity to prevent.

495-96. **Would'st be thought.........refused**—desired to be honoured as my God, but raging furiously on being disappointed.

496. **Storm'st**—raisest a storm.

498. **Molest**—meddle hostilely.

499-540. *Gist.* Satan, now enraged, confesses that he had watched Jesus anxiously from his birth ; that, having heard him declared the 'son of God' at his baptism, he desired to know in what sense he was so called, especially whether he was that fatal enemy, destined to overcome him. He admits that he has hitherto failed in his attempts, but determines to try once more.

499. **Swoll'n with rage**—puffed with anger.

500. **Virgin-born**—born of virgin Mary. This is said with a fling at the holiness of Christ's mother.

502. **Of the Messiah ....foretold**—the prophets of the Old Testament foretold the advent of Jesus Christ as the Messiah, the Saviour. All that Satan says from line 502 is based on the Biblical account.

510. While on the shallow waters of the river Jordon, John the Baptist declared Jesus to be the Messiah.—(*Matthew*, III, lines 1-17 ; *Mark*, I, lines 9-11).

515. **Narrower scrutiny**—closer examination.

519. **Stands**—holds good.

518-21 Milton admits in the *Christian Doctrine* that the saints are called sons of God in 'a much lower sense'.

523. **Waste wild**—Miltonic expression for desert wilderness.

524. **Collect**—gather ; infer.

529. **Parle**—treaty ; conference. **Composition**—compromise. **Truce**—agreement for cessation of hostilities. **League**—compact for mutual protection.

532. **Sift**—closely examine. **Have found**—to have found.

533-35. **As a rock......wise and good**—Satan finds Jesus "firm as a rock of adamant, or as a centre, to the utmost of a mere man who is both wise and good."

534. **Adamant**—lit. "the invincible ; applied to (1) hard steel, (2) to any hard substance, as a rock, (3) to the diamond. Adamant and diamond have the same etymology. **As a centre**—the centre of a sphere (as the earth), being immovable, is the emblem of stability.

538. "Although to be born of a virgin (line 500) be miraculous, it is not so far above the production of all mankind, so as to place Jesus in that singular eminence, which must be attributed to the only begotten."—(Calton).

541-639. *Gist.* Satan conveys Jesus to Jerusalem, and placing him on a pinnacle of the Temple, bids him prove that he is the Son of God either by standing or by safely casting himself down. Jesus reproves the tempter and stands firm. Satan, amazed and affrighted, falls headlong from the height ; he then repairs to his infernal council, and relates his ill success. Meanwhile angels bear Jesus on their wings to a flowery valley, and setting before him celestial food, celebrate his victory in a triumphant hymn. Jesus returns privately to his mother's house.

542. **Hippogrif**—a monster in Ariosto's *Orlando,* having the hind parts of a horse and a griffin's front with wings and claws. Ariosto uses it to carry his heroes about, and Milton here reflects upon him for so doing." **Sublime**—aloft. Lat. *sublimis* from *sublevare*=to upraise.

546. **Reared**—lifted up towards the sky.

548. **Alabaster**—in *Paradise Lost*, Book IV, 54, Milton describes the eastern gate of Paradise as "a rock of *alabaster* piled up to the clouds."

549. **Pinnacle**—on the topmost point of the tapering spire of the temple where to stand and to fall unhurt were equally impossible. "Milton follows Luke's account in placing the temptation last ; in Matthew's account, it comes second."

552. **Will ask thee skill**—will require you to show your ability.

554. **Show thy progeny**—prove your *descent* if you are really the Son of God. **To stand**—by standing.

556-59. *Cf. Psalm*, XCI, 11, 12 :

> "For he shall give his angels charge over thee,
> to keep thee in all thy ways.
> They shall bear thee up in *their* hands, lest thou
> dash thy foot against a stone."

561. **Tempt not the Lord thy God**—"test not God's forbearance by thy presumption," as Christ would have done by casting himself down. Calton thinks that Milton meant this as a rebuke to the tempter, and an assertion that Jesus was Satan's Lord and God ; whereas the gospels make it an answer to the temptation to cast himself down. But there is no need to apply the quotation thus. Jesus is given the alternative of standing or throwing himself down ; he declines the latter as an act of presumption, but "shows his progeny" by *standing* which makes a powerful contrast with Satan's *fall*. To make Jesus proclaim his divinity in words, instead of asserting it in act, would be a great sacrifice of poetic art. And so he performed the miracle which Satan challenged him to do in order to prove his sonship",—(Bradshaw). **He said, and stood**—the monosyllabic words give us the grand picture of Christ's victory in a vivid manner. **Stood**—the word "is emphatic, and contrasts with both *said* and *fell* in line 562),

563-74. *N. B.* Satan's fall is compared to the death of Antaeus and the fall of Sphinx.

563. **Antaeus**—in Greek mythology, a gigantic wrestler (Son of earth and sea, Ge and Poseidon), whose strength was invincible so long as he touched the earth : and when he was lifted from it, it was renewed by touching it again. Hercules discovered the secret of his strength and overcame him by lifting him into the air and there throttled him so that he fell dead never to rise again.

564. **Irassa**—in North Africa where Hercules wrestled with Antaeus.

565. **Jove's Alcides**—Hercules was the son of Jove by Alcmena, the wife of Amphitryon, son of Alcaeus. Hence, he is called Alcides, from his reputed father.

567. **Fiercer grapple**—more terrible contest.

568. **Throttled**—strangled.

571. **Whence**—from the place where.

572. **Theban monster**—Sphinx, the monster of Thebes, was

represented as having the head of a woman, the body of a lion and winged. She infested Thebes setting the inhabitants a riddle and devouring all those who failed to solve it. When Oedipus solved her riddle, she jumped down to her death.

573. **Her riddle**—the riddle was, "What goes on four feet, on two feet, and three. But the more feet it goes on the weaker it be ?"

574. **That once found out and solved**—Oedipus solved the riddle with the answer that it was a 'man', who as an infant crawls upon all fours, in manhood goes erect on his two feet, and in old age supports his tottering legs with a staff. **That**—the riddle.

575. **Ismenian steep**—the lofty citadel of Thebes called Cadmea (from the founder of the city—Cadmus) through which the river Ismenus flowed.

577. **Crew**—band of fallen angels.

578. **Triumphals**—Lat. *triumphalia*, ornaments, the accessories of a triumph. Instead of these Satan only brought back *ruin*, etc.

580. **Who durst**—because he dared.

581. **Globe**—bodyguard in the shape of a globe.

583. **Plumy vans**—wings. **Him**—Jesus.

585. **Blithe air**—air pleased with its burden as well as forming part of the general picture of joy. There has been a discussion on the appropriateness of calling the air "*blithe*". Sympson thinks 'blithe conveys no idea suitable to the place and it ought to be *lithe* air (meaning easily moving brisk, etc.) Newton says *blithe air* should mean glad air. Todd thinks that the phrase is a reference to the fair morning after a *dismal night*, *i. e.*, the air was light and pure like the air of Paradise.

586. Richardson compares the story of Psyche in Apuleius, who was wafted by Zephyr to a flowery bank, and there entertained with invisible music.

589-90. **Tree of Life, Fount of Life**—they are in Paradise.

590. **Ambrosial**—from ambrosia, the food of gods.

591. The divine food and drink appeased his hunger and quenched his thirst, if at all hunger and thirst impaired or weakened him in any way. **Repaired**—renewed.

592. **Impaired**—made worse. The sentence "what impaired" is condensed for "what hunger had impaired, if hunger *had impaired* aught."

593. **Quires**—choirs.

596. The angelic hymn celebrates the Messiah's success against temptation.—(Thyer). Comparing this hymn with a similar triumphal hymn in *Paradise Lost*, Book III, Landor considers the latter a superior one and observes that "the angels must have lost their voices since they left Paradise."

597. **In the bosom of,** etc.—*John*, I, 18 : "No man hath seen Godat any time ; the only begotton Son, which is in the bosom of the father, he hath declared him."

598. **Conceiving**—receiving. Lat. *concipere*. Milton does not say here that Christ is light of Light. In one of his treatises, Milton addressed the Son of God as the ever-begotten light, and perfect image of the Father. **Enshrined,** etc.—*Cf. John*, I, 14 :

> "And the word was made flesh and dwelt among us."

599. **Tabernacle**—sacred temple.

598-99. The angels praise Jesus that he is the Father's true image wherever and in whatever form he may be.

600. **Whatever place**—in whatever place.

604. **Thief of Paradise**—with reference to *John*, XI, "He that entereth not by the door ....the same is a thief." In *Paradise Lost*, Book IV, line 192, Milton describes Satan thus :

> "So clomb this first grand thief into God's fold."

605. **Debel**—vanquish ; put down by war. Lat. *debellare*.

607. Adam's fall is now avenged by Christ who has vanquished the Tempter himself. **Supplanted**—overthrown.

608. **Regained lost Paradise**—this brings us back to the starting-point of the poem (Book I, line 3) and proves that Milton intended its title to be an accurate designation of its contents.

611. The trap which Satan had laid to capture our souls is now broken. The reference is to *Psalm*, CXXIV, 7 : "Our soul is escaped as a bird out of the snare of the fowlers : the snare is broken and we are escaped."

612. **Be failed**—has disappeared. Prof. Masson sees a probable allusion to the belief that the site of Paradise was obliterated by the deluge—(*Paradise Lost*, Book XI, lines 829-835). But 'failed' here need not mean more than "lost to man".

616. **When time shall be**—at the right time ordained by God, there will be a reign of justice and peace—a fairer Paradise now founded by Christ for the benefit of Adam and his sons.

618. **Serpent**—from *Revelation*, XX, 2: "And he laid

hold on the dragon, the old serpent, which is the Devil and Satan and bound him a thousand years."

619. **Rule in the clouds**—see notes on "Powers of Air" Book I, line 44. **Autumnal star**—a meteor or a falling star so called because they are frequent in the months from August to November in the autumn. Dunster sees an allusion to the baleful influence of the Dog-Star, Sirius.

620. *Cf. Luke*, X, 18 : "I beheld Satan as lightning fall from heaven." **Trod down**—*Romans*, XVI, 20 : "The God of peace shall bruise Satan under your feet shortly."

621. **For proof**—the phrase introduces instances in support of an argument.

619-21. Satan's fall is swift like that of a meteor in autumn or like lightning flashing and falling down fom heaven. He will be crushed down under the feet of our Saviour.

622. **Yet not**, etc.—this, taken in connection with line 623 shows that Milton did not consider the final victory over Satan to have been achieved at the Temptation.

623. **Repulse**—defeat.

624. **No triumph**—*Cf.* line 578. **Gates**—'city' as often in Scripture. **Abaddon**—In *Revelation*, IX, 11, Abaddon or Apollyon is "the angel of the bottomless pit." But in the Old Testament, which Milton follows, Abaddon (=Destruction) is the name of a place and equivalent to Sheol, Hell.—(Keightley). **Rues**—regrets.

626. **All unarmed**—in contrast to the previous victory of the Messiah, fully armed, over the rebel angels described in *Paradise Lost*, Book VI.

628. **Demoniac holds**—the terrestrial elements and all other haunts in our universe, the expulsion of the devils from which back to hell was to be, according to the poem, the true consummation of Christ's Victory.—(Masson). *Cf. Revelation*, XVIII, 2. "Babylon is fallen and is become the habitation of devils, and the *hold* of every foul spirits."

628-32. When the evil spirits possessed men and troubled them, Christ was called to exorcise the devils. On seeing him approach, the evil spirits were afraid and shouted "What have we to do with thee, Jesus. Thou son of God ?" They request him to allow them to enter the bodies of a herd of swine feeding nearby. And he said unto them, go. And when they were come out, they went into the herd of swine : and, behold the whole herd of swine ran violently down a steep place into the sea and perished in the waters."—(*Matthew*, VII, 38-32).

631. **The Deep**—the 'bottomless pit' into which the devils prayed that they might not be sent.—(*Luke*. VIII, 31).

633. **Both worlds**—*i. e.*, "Heaven, and the universe or World of Man."—(Masson).

634. **Queller**—*Cf. Paradise Lost*, XII, 31 : "Who shall *quell* the adversary serpent." *Quell*—kill, A. S. *Cwellan*.

635. The line is suggestive of the great significance of Christ's incarnation. The angels urge Christ to enter upon his glorious work and begin to save mankind.

636-39. "This contrast between the unostentatious return of Jesus to his home, and the triumphal hymn of the angels just concluded, is as finely imagined as anything in the poem. The idea is suggested by what is recorded in *Luke*, II, 51 : 'And he went down with them and came to Nazareth, and was subject unto them ; but his mother kept all these sayings in her heart :" Warton thinks that the last four lines make a feeble ending and feels that it would have been better if Milton had brought his poem to a close at line 635.

Christ returns 'private' to his mother's house to await the new beginning because he has won the complete victory but the battle is just beginning. He has saved mankind, but he is yet to do so.

IMPORTANT QUESTIONS

[*Mostly from University Papers*]

1. In what respects is *Paradise Regained* inferior to *Paradise Lost* ? Give specific reasons, with suitable examples of your answer.
2. Is it correct to say that the picture of Satan and Christ "attacking one another like two disputants in the school" lessens the dignity of the poem *Paradise Regained* ?
3. "It (*Paradise Regained*) is not an epic, it does not try to be an epic, it must not be judged by any kind of epic standard."—Discuss.
4. "The bulk of the poem (*Paradise Regained*) consists of speeches suggesting an analogy with the drama ; but the speeches are void of dramatic interest." Do you agree with this view ?
5. To what extent is it true to say that in *Paradise Regained* "Milton's dislike of politicians had entered into the conception of Satan" ?
6. "The tone and tenor of *Paradise Regained* are depressingly pedestrian especially when compared with *Paradise Lost*." Discuss.
7. "*Paradise Regained* is spoilt as *Paradise Lost* is not, by an obtrusive theology and a heavy, monotonous style."—Discuss.
8. How far can you support the view that "Milton's purpose in *Paradise Regained* was not to furnish an epic counterpart to *Paradise Lost*, but to represent his more mature reflections and philosophy" ?
9. "*Paradise Regained* is a truly divine poem rich in moral sentiment and sublime." Discuss.
10. Is it correct to describe *Paradise Regained* as "a drama of primal simplicity, the narrative and descriptive part serving rather to diversify and relieve the speeches of the actors, than their speeches as in a legitimate epic, to enliven the narration" ?

11. Write an essay on the genesis of the poem *Paradise Regained.*
12. Explain the connection of *Paradise Regained* with *Paradise Lost.*
13. Is *Paradise Regained* a sequel to *Paradise Lost* ?
14. Write a note on the sources of the poem *Paradise Regained.*
15. Attempt a critical appreciation of *Paradise Regained* as a "brief epic".
16. In *Paradise Regained* the argument is more important than the action, and the verse is "fitter for discourse and nearer prose." Do you agree with this view ?
17. Explain the significance of the three temptations in *Paradise Regained.*
18. Is *Paradise Regained* a dialogue on political ethics ?
19. Explain the relevance of the second temptation in *Paradise Regained* to Milton's political disillusionment.
20. Is *Paradise Regained* written to justify the superiority of a *Christian Hero* ?
21. Attempt a character-sketch of Christ as the *divine examplar.*
22. Write a note on the temptation of the banquet explaining its importance in the structure of the poem.
23. What are the several ways of interpreting Christ's nature and sonship ?
24. How far is it correct to describe Christ in *Paradise Regained* as the "Second Adam" ?
25. What functions do Christ perform as prophet, priest and king ?
26. How is the Satan of *Paradise Regained* different from the Satan of *Paradise Lost.*
27. What are the most human traits of Satan that distinguish Satan in *Paradise Regained* ?
28. What part is played by John the Baptist in *Paradise Regained* ?
29. Write short notes on the following characters in *Paradise Regained* :
    (i) Mary,
    (ii) Belial,
    (iii) God,

Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Eng. Hist.) B.Ed.
Motiyar Rainawari
SRINAGER-190003

(iv) Gabriel,
(v) Andrew and Simon.

30. "In *Paradise Regained* Milton's style is not sublime or grand simply because he does not wish it to be so. But the power over grandeur is never lost." Discuss.
31. "Milton has left nothing more Miltonic than *Paradise Regained.*" Explain and illustrate the statement.
32. Comment on the easy confident tone of the epic narrator in *Paradise Regained.*
33. Write an essay on the construction of the poem *Paradise Regained.*
34. How does Milton use the fluid or liquid syntax in *Paradise Regained* ?
35. Comment on the use of various figures of speech in *Paradise Regained.* Give suitable examples wherever necessary.
36. What is an Epic Simile ? How does Milton employ it in *Paradise Regained.*
37. Attempt a critical appreciation of the several image-patterns in *Paradise Regained.*

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Predman Krishen Dhar
M.A. (Pol. Sc. Eco. Ed. Hist.) B.Ed.
Motiyar Rainawari
SRINAGER-190003
KASHMIR

G.M. College of Education
Raipur, Bantalab
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